

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3542.

SATURDAY, NOVEMBER 14, 1891.

THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL HISTORICAL SOCIETY

(Incorporated by Royal Charter).  
Patron—HER MAJESTY THE QUEEN.  
President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.  
THURSDAY, 14th November, at 8.30 P.M., the following Paper will be read—*Some Points in the*  
*Πολιτεία τῶν Ἀθηναίων.*  
By C. W. C. OMAN, M.A. F.R.Hist.S.  
25, Hanover-square, W.

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SATURDAY, NOVEMBER 14, 1891.

## CONTENTS.

	PAGE
CRAUFURD AND HIS LIGHT DIVISION ... ..	641
THE CURIOSITIES OF THE EXCHEQUER ... ..	642
PARKE'S AFRICAN EXPERIENCES ... ..	643
THE SCHOLIA OF THE ILLIAD ... ..	643
A GENTLEWOMAN OF THE LAST CENTURY ... ..	644
NOVELS OF THE WEEK ... ..	645
CHRISTMAS BOOKS ... ..	646
OUR LIBRARY TABLE—LIST OF NEW BOOKS ... ..	646—647
DR. GEORGE ROSEN; LAMB'S 'JOHN WOODVIL'; ELKANAH SETTLE ... ..	648—649
LITERARY GOSSIP ... ..	649
SCIENCE—GEOGRAPHICAL NOTES; SOCIETIES; MEET- INGS; GOSSIP ... ..	650—652
FINE ARTS—THE OLD WATER-COLOUR SOCIETY; THE INSTITUTE OF PAINTERS IN OIL COLOURS; NOTES FROM ROME; NOTES FROM EGYPT; GOSSIP ... ..	652—655
MUSIC—THE WEEK; GOSSIP; CONCERTS, &c., NEXT WEEK ... ..	656—657
DRAMA—THE WEEK; GOSSIP ... ..	657

## LITERATURE

*General Craufurd and his Light Division.* With many Anecdotes, a Paper and Letters by Sir John Moore, and also Letters from the Right Hon. W. Windham, the Duke of Wellington, Lord Londonderry, and Others. By the Rev. H. Craufurd. With a Portrait. (Griffith, Farran & Co.)

Up to the present moment there has been a vague tradition that Major-General Robert Craufurd was an officer of excessive sternness and exceptional gallantry, whose fiery rashness somewhat nullified undoubted military talents. Such has been the impression of the general reader, while almost all soldiers are in addition aware that he brought the Light Division to a wonderful pitch of excellence, and that his standing orders for that magnificent body of men are thoroughly practical. To give a fuller idea of this eminent leader of light troops, to correct certain misconceptions about him, to set forth his services, and to assign him his proper place among British military commanders, has been the pious task which his grandson and representative has set himself. In the preface he apologizes in anticipation for any lack of military knowledge on his part, but as a matter of fact no apology is needed, for though a civilian he is imbued with the military spirit of his warlike race, and displays not only considerable acquaintance with the military events touched on by him, but also a sound knowledge of the art and practice of war.

The question which now interests the student of military history is, What is Craufurd's proper position among the distinguished English generals of modern times? Sir William Napier, writing concerning him and Picton, says:—

"Both were inclined to harshness, and rigid in command; both prone to disobedience, yet exacting entire submission from inferiors. They were alike ambitious and craving of glory. Both possessed military talents, were enterprising and intrepid; yet neither was remarkable for skill in handling troops under fire."

This estimate is only partially correct, and it must be remembered that Sir William Napier, with all his chivalrous love of truth and justice, had in forming judgments to contend with the family tendency to high colouring and strong speaking, and that he was, when he wrote, not fully in-

formed as to the circumstances of the action on the Coa, the most prominent deed in Craufurd's military career. Sir William Napier was also, no doubt, insensibly influenced by Sir Charles Napier's dislike of Craufurd, and by the hatred of Sir William's great friend, Col. Macleod of the 43rd, to his general. Macleod was a gallant officer, but he was only twenty-five years of age when, as commander of the 43rd, he met with a hero's death at Ciudad Rodrigo. That Craufurd was, as a rule, very unpopular cannot be denied, and his is not the first instance of a man whose abilities and capacity have been depreciated on account of bad temper and unpleasing manners. He also not unnaturally excited jealousy among the senior officers of the army, for though only a colonel with the local rank of brigadier-general, he was given the command of a division, and being detached in charge of the outposts was, to a certain degree, independent. His great severity, though necessary in the circumstances, naturally did not tend to make him popular, though eventually the men recognized his merits, his care for their welfare, his justice, and the real kind-heartedness which lay beneath a stern exterior, and became devoted to him. The officers were longer in giving him their regard. By insisting on their doing their duty, and sharing the hardships of their men, he had wounded the vanity of men who, like the French officers before the Revolution, were saturated with the idea that they belonged to a privileged class. Even they, however, or at all events the best of them, came at last to look on him, if not with devotion, at all events with esteem and respect, as is testified by the late Mr. Gleig in the pages of 'The Subaltern.'

Before proceeding to deal with the events of the Peninsula it will be interesting to trace briefly the earlier career of the subject of this biography. A younger son of Sir Alexander Craufurd, Bart.—an Ayrshire gentleman well known as a man about town, and the brother of Quentin Craufurd, the friend of Marie Antoinette—Robert Craufurd was born in 1764, entered the 25th Foot at the age of fifteen, and after five years' service as a subaltern was promoted to a company in the 75th Foot. At this time he accompanied his eldest brother (who afterwards married the Dowager Duchess of Newcastle, and died in 1821 as General Sir Charles Craufurd, G.C.B.) to the Continent, where he attended the reviews at Potsdam, visited the famous battle-fields of Germany, and devoted himself to the study alike of the art of war and the German language. On returning from the Continent he proceeded to India, where as a captain in the 75th he took part in the operations against Tippoo Sultan in 1790-1-2. In 1794 he proceeded to England, and accompanied his brother, who was British military commissioner with the Austrian army in the Low Countries. In 1795, having returned to England, he was promoted to the rank of lieutenant-colonel. In 1798 he served during the Irish Rebellion as deputy-quartermaster-general, his conduct receiving the warm approbation of the authorities. In 1799 he was employed on a military mission in Switzerland with the Austrian army. In the same year he served on the staff of the Duke of York in

Holland, and won H.R.H.'s approbation. In 1800 he married Mary Holland, daughter of Henry Holland, Esq., of Hans Place, and subsequently sat for a time as M.P. for East Retford, resigning his seat, however, in 1806 in order to go on foreign service. Whilst a member of the House of Commons he appears to have secured not only the private friendship, but the high opinion, of Mr. Windham, Secretary for War. That minister thought so well of him that, though he had only become colonel in 1805, he was in 1806 sent to the Cape of Good Hope in command of a force of 4,200 men on a secret expedition. Thence he was ordered to proceed to Monte Video, where he was placed under the command of General Whitelocke. Given the command of a weak brigade of light troops, his force was the advance guard in the march to Buenos Ayres. Close to that town he, by a vigorous charge, drove back the enemy in confusion, capturing ten pieces of artillery, and it is believed would have captured the city had he been properly supported. In the stupidly arranged subsequent assault—to which the troops were sent with arms unloaded, broken up into detachments, and unprovided with every requisite—Craufurd was left isolated and without orders in a convent, and was eventually obliged to surrender.

In October, 1808, Craufurd, with the rank of brigadier-general and the command of a light brigade, sailed with Sir David Baird for the Peninsula, and at the commencement of Sir John Moore's retreat was given the charge of the rearguard. In this difficult position he displayed the utmost energy, judgment, and skill. On the 31st of December the army was divided, Craufurd's light brigade and Charles Allen's German brigade being ordered to take the route to Orense and Vigo. The march was a severe one, being "by a most difficult road through the mountains, which were then covered with snow. Food was extremely scarce, and during the next few days want and fatigue compelled many to fall out." Fortunately they were but little troubled by the enemy. Nevertheless the horrors of the retreat were extreme, and nothing but Craufurd's strict discipline enabled him to bring them as an organized body to Vigo. As "Rifleman Harris" observes:—

"This was, indeed, no time to be lax in discipline, and the general knew it. The men, as I said, were some of them becoming careless and ruffianly in their demeanour; whilst others, again, I saw with the tears falling down their cheeks from the agony of their bleeding feet." Many were shoeless,

"and many were ill with dysentery from the effects of the bad food they had got hold of and devoured on the road. Our knapsacks, too, were a bitter enemy on this prolonged march. Many a man died, I am convinced, who would have borne up well to the end of the retreat but for the infernal load we carried on our backs."

In June, 1809, Craufurd, in command of the 43rd, 52nd, and the first battalion of the 95th—afterwards the Rifle Brigade—sailed for Portugal. He was too late to take part in the battle of Talavera, but by a prodigious effort the brigade arrived just after the close of the fight and took up the outpost line, having, according to Napier, in twenty-six hours "crossed over sixty-two English miles

in the hottest season of the year, each man carrying from fifty to sixty pounds' weight upon his shoulders." Sir William Napier's estimate of the length of the march has been disputed by the late Sir George Colley; and Col. Leach, who was present on the occasion, in his 'Rough Sketches of the Life of an Old Soldier,' says that the march was fifty miles in twenty-four hours. Even with some deductions the march was one of the most remarkable on record. "General Craufurd was much pleased that his commander entrusted to him the charge of the outposts of the army.....Sir George Napier," who belonged to his brigade, "wrote of him, 'His knowledge of outpost duty was never exceeded by any British general, and I much doubt if there are many in any other service who know more of that particular branch of the profession than he did.' Lord Wellington says to Craufurd, in a letter dated April 9th, 1810, and published in the Duke's despatches, 'Since you have joined the army, I have always wished that you should command our outposts, for many reasons into which it is unnecessary to enter.'"

On January 4th, 1810, Craufurd with his brigade, to which were attached some of the 1st German Hussars, arrived on the Coa for the purpose of watching Ney. On the 22nd of February, 1810, the first and second battalions of the Portuguese Caçadores were directed to join General Craufurd's command, which was thenceforth styled the Light Division. During the spring he was reinforced by the 14th and 16th Light Dragoons and Ross's Troop of Horse Artillery. Naturally the giving so important an independent command to one whose substantive rank was only that of colonel excited great jealousy among the senior officers of the army.

During nearly seven months Craufurd with his small force held the ground between the Coa and the Agueda, support being far distant from him. As to the latter part of the time Napier thus expresses himself: "He had kept a weak division for three months within two hours' march of sixty thousand men, appropriating the plains entirely to himself." The general who could accomplish such a feat must have been a first-rate commander of outposts, and eminently fit for his delicate and difficult task. That Wellington was of that opinion is manifest. On July 24th occurred perhaps the most momentous event of Craufurd's life, and one concerning which there has been some controversy. It has been generally held that he ought not to have fought on the east bank of the Coa, and it is certain that he narrowly escaped destruction, with what consequences to the scattered portions of the main body in his rear may be easily imagined. It is urged against him that he deliberately gave battle to the enemy on the eastern bank of the Coa, having a steep ravine, an unfordable stream, and a single narrow bridge in his rear. It will appear to any careful reader of this book that Wellington wished him to remain on the eastern bank as long as he could in order to delay the investment of Almeida, and he only blamed him for deferring his retreat too long. Craufurd may, therefore, be fairly acquitted of having, with arrogant rashness, deliberately intended to give battle on the French side of the Coa. As late as July 16th Wellington wrote to Craufurd:—

"It is desirable that we should hold the other side of the Coa a little longer.....At the same time I don't want to risk anything in order to remain at the other side of the river."

The truth may be therefore summed up as follows: Craufurd carried out the wishes of the Commander-in-Chief in remaining on the eastern bank of the river as long as he could do so with safety, but he erred in not recognizing earlier in the day that the French were advancing in overwhelming numbers and with great determination to drive him back, and in not earlier sending his baggage across so as to leave the bridge free for the combatants. The instant that the cavalry picket—about four miles in front of the river—notified the advance of the French, Craufurd should have hastened to follow the baggage with the whole of his infantry and artillery, only leaving a few companies in front of the bridge to act as a rearguard. Here was his error. He waited an hour too long. The French had, however, little to boast of, for Ney's corps consisted of 20,000 infantry, between 3,000 and 4,000 cavalry, and a due proportion of artillery, while Craufurd had only three British and two Portuguese battalions, eight squadrons of cavalry, and a troop of horse artillery, amounting in all to about 4,400 men; yet the whole of the Light Division got away without the loss of a gun or a waggon, with casualties amounting to 330 killed, wounded, and prisoners, while the French lost by Craufurd's estimate between 600 and 700.

At Busaco Craufurd handled his division with mingled skill and energy, and contributed largely to the victory. At Fuentes d'Onor, on May 5th, 1811, Craufurd and his division greatly distinguished themselves by their steady retreat over the plain in squares. As Napier says:—

"Many times Montbrun feigned to charge Craufurd's squares, but always he found them too dangerous to meddle with, and this crisis passed without a disaster; yet there was not, during the whole war, a more perilous hour."

In June, 1811, Craufurd at length became a major-general, but he did not long enjoy his new rank, for he fell mortally wounded at the assault of Ciudad Rodrigo in the following January.

His biographer has produced a book which cannot but raise the reputation of the general and sweep away some of the misconceptions which have existed about him. It also contains some interesting anecdotes about the famous Light Division and its commander. At the same time we are bound to say that as a piece of literary workmanship it is poor, being somewhat prolix and badly arranged, and also being deficient alike in diagrams and an index. Still, we accept the biography with gratitude as a useful "mémoire pour servir."

*The Antiquities and Curiosities of the Exchequer.* By Hubert Hall. (Stock.)

THIS volume, the first of Mr. Stock's "Camden Library," is decidedly fortunate in its author. Mr. Hall has long made a special study of the antiquities and curiosities of the Exchequer, and is probably as deeply versed in the 'Dialogus' and the subjects to which it relates as any writer in this country. He has also shown by his previous works that he takes nothing for granted,

but works out his conclusions by original research for himself.

The scheme of the work, as set forth in the preface, is the

"reconstruction of the ancient Exchequer, its treasury and house, with their chests and rolls and tallies; its chess-board and game of counters wherein the annual budget was figured by rude and visible symbols; its working staff, and all the chief appurtenances of its mediæval existence."

The most novel portion, probably, of the book is Mr. Hall's theory on the topography of the Exchequer and its treasuries at Westminster. This is a matter closely connected with the famous robbery of Crown treasure by Richard de Podelicote, the story of which is here retold. Another theory to which the author devotes considerable discussion is his view that the Exchequer had from the first its home at Westminster, and that wherever the Exchequer was, there the treasury also must have been. That the two were inseparable he infers from the 'Dialogus,' but the difficulty is that the central treasury was undoubtedly at Winchester in the Norman period, and, apparently, during most, if not all, of the reign of Henry II. Mr. Hall, we believe, formerly held that the treasury was moved from Winchester to Westminster in the days of Henry I., but has now modified his view, and admits that there was "a central treasury" at Winchester under Henry II., though "obviously the principal treasury" was at Westminster. But this compromise leads him into difficulties; for he suggests an explanation of this dual existence in the hoarding of "coined treasure" at Westminster, "no mention being found of regalia or plate in the treasury described in the 'Dialogus,'" because these were hoarded at Winchester (p. 18). The 'Dialogus,' however, Mr. Hall will find, distinctly mentions plate, &c. ("vasa diversi generis aurea vel argentea ac vestimentorum mutatoria"), as kept with the coined treasure (i. 14), which is destructive of this explanation (cf. p. 38). Moreover, the suggestion that, at the "siege of Winchester" (1141), "the treasure and records" were "probably conveyed to Westminster for safety," involves their removal by the Empress from Winchester Castle, which was still in her power, to Westminster, from which she had just been expelled. But the whole problem is very difficult, and one can only say that in the latter part of the reign of Henry II., Westminster appears to have gained in importance at the cost of Winchester, to the advantage, perhaps, of the Exchequer, which may have been connected more closely with the former, as the treasury was with the latter.

In this, as in most of the other matters discussed in Mr. Hall's book, much depends on the trustworthiness of the 'Dialogus de Scaccario.' Writers, as a rule, are tempted to magnify the authority of those sources they have specially studied, and Mr. Hall, we think, does this when he insists that "for half a century after the Conquest" the revenue "was still payable in kind."

"This point is both important and interesting, and has been hitherto somewhat overlooked by economic writers. The fact (which is probable in itself) rests on high authority—that of the famous treasurer of the first two Plantagenet kings."

The reference is, of course, to the 'Dia-



logus' (i. 7), the statements in which, we unhesitatingly assert, are overruled by the still higher and more contemporary evidence of Domesday. Even Mr. Hall incidentally admits that its statements on another subject "will not bear inspection."

We have dwelt at length on these points as being those of most importance, but we are anxious to do justice to the author's close and thorough acquaintance with the minutiae of Exchequer practice and the strangely persistent survival of its almost mystic rites, and we are glad that by collecting his work on this subject he has made it more accessible to students. Some slight slips we notice, such as "Wolverley" for *Wolsey*, and "Theok" for (we presume) *Tewkesbury*. The illustrations by Mr. Ralph Nevill add to the value and interest of the volume; one of them represents a "skippet," or box of turned wood, of which the name, we imagine, is a diminutive of "skep," still surviving as a provincialism for basket. In a short preface which he contributes to the volume Sir John Lubbock expresses his belief that, "if the succeeding volumes are as well done as that by Mr. Hall, the series will be both valuable and interesting."

*My Personal Experiences in Equatorial Africa as Medical Officer of the Emin Pasha Relief Expedition.* By Thos. Heazle Parke. Map and Illustrations. (Sampson Low & Co.)

THE story of the Emin Pasha Relief Expedition as recorded in this diary will be perused with deep interest, notwithstanding the many volumes which have already been published on the subject. Dr. Parke has, indeed, much to tell us which we look for in vain in the narratives published by Mr. Jephson and Mr. Stanley. Quite apart from the advantages which he enjoyed as a medical man in gaining an insight into all that was going on, he was occasionally left to his own resources. It was thus that he passed anxious weeks at Ipoto, until the arrival of Capt. Stairs saved him and his party from death by starvation. Even more protracted was his stay at Fort Bodo, where farming operations largely helped him to augment the resources of his commissariat.

Those who search Dr. Parke's diary for "revelations" respecting the alleged secret aims of the Emin Pasha Relief Expedition are doomed to disappointment. Dr. Parke tells us but little that was not known before. At all events, if there really existed a "conspiracy" to make use of Emin Pasha as a tool in the attainment of political ends, the members of the expedition were not aware of it. Nor would Mr. Stanley's own conduct seem to justify such a supposition. When Mr. Stanley first saw Emin Pasha, on April 29th, 1888, he very plainly told him that his "object in coming was to bring him relief in ammunition, and not to bring him out." The disasters which overtook the rear column confirmed Mr. Stanley in this resolution, and on one of those rare occasions when he allowed his officers a glimpse of his intentions, he declared that he had made up his mind "not to bring Emin away." If Mr. Stanley, in the end, did otherwise, this was solely owing to the revolt of Emin's troops, who, in Dr. Parke's opinion, were "an utterly worthless set, not

worth the trouble that has been taken to relieve them."

Dr. Parke, at all events, is fully convinced that Mr. Stanley's acceptance of the command of this expedition was not dictated by a "lust of money and the love of glory," as some of the detractors of the great African path-finder would have us believe. Speaking of his leader as he appeared on December 20th, 1888, when with the remains of the rear column he arrived at Fort Bodo, Dr. Parke says:—

"Mr. Stanley looked careworn and ragged to an extreme degree—and I never felt so forcibly as now, how much this man was sacrificing in the carrying out of a terribly heavy duty which he had imposed upon himself. He might very well have been living in luxury within the pale of the most advanced civilisation, housed in some of its most sumptuous mansions, and clothed with its choicest raiment and—here he was. I had never before so fully believed in Stanley's unflinching earnestness of purpose, and unswerving sense of duty."

It is thus that Dr. Parke sums up the qualities of his leader:—

"His terribly direct way of saying what he means usually grates at first on the feelings of people who have been chiefly accustomed to the polite society of drawing-rooms. The fact that he never gives unqualified praise, and that he frequently commanded almost impossible tasks, the performance of which had to be undertaken at a moment's notice, often made his officers regard him as a hard taskmaster. Yet the longer we worked with him, the more we liked him; and no code of government regulations or of army discipline could have made both officers and men treat a leader with greater respect and confidence than those which were felt by all of us towards Henry M. Stanley. When difficulties and hardships came thick and fast upon us and around us, there was something approaching the sublime in the strength with which the iron will of our leader enabled him to oppose, and in the readiness of resource with which he was so frequently able to overcome or elude them."

Dr. Parke denies that Mr. Stanley was ever needlessly cruel or tyrannical. The punishments inflicted were, in his opinion, absolutely necessary to maintain the discipline upon which depended the very existence of the expedition:—

"Whatever may be said or thought at home by members of the philanthropic African societies, who are so anxious about the extension of the rights of humanity, there is no getting an expedition of Zanzibari carriers across this country without the use of a fair amount of physical persuasion. In its absence they become utterly reckless and soon forget all discipline."

Dr. Parke's relations with Emin Pasha were the most cordial from the very first, and remained so to the end, for the first word which Emin uttered when he recovered the power of speech after his deplorable accident at Bagamoyo was "Parke." But whilst acknowledging Emin to be "one of the kindest and most generous of men," Dr. Parke is fully alive to the Pasha's want of authority and decision, which made him quite unequal to the performance of duties which an abnormally difficult position had imposed upon him.

Dr. Parke does not rank among those medical men—and their number is not small—to whom we are so largely indebted for our scientific knowledge of Africa. Indeed, he very frankly admits his disqualification as a naturalist when he says:—

"We constantly apply to the Pasha to name certain plants, insects, birds, or reptiles, and never have seen him hesitate to give a classical-sounding name, which seemed to have a proper scientific intonation—at least to those who know but little about such subjects. None of us are in a position to contradict him."

But if, apart from some observations on the arrow-poison used by the Akka, Dr. Parke can hardly claim to have made scientific observations of a nature not strictly professional, he is entitled to the highest praise for the foresight and energy which he brought to bear upon the performance of his duties as medical officer of the expedition. His position was one of exceptional difficulty, owing to the large number of men for whose lives he was responsible.

We feel sure we do not exaggerate when we assert that several of the European members of this expedition owe their lives to the unremitting care of their faithful medical attendant; and if the mortality among the native followers was, nevertheless, exceptionally large, this was due to causes which might possibly have been avoided, but over which a subordinate had no control. The medical notes furnished by Dr. Parke are well worth careful study and consideration, and they form, perhaps, the most valuable portion of a record of travel which abounds in features of interest.

*Les Scolies Genevoises de l'Iliade.* Par Jules Nicole. 2 vols. (Paris, Hachette & Co.)

OF all the remains of antiquity few are better qualified to produce utter weariness of spirit than the so-called "exegetic" scholia on the *Iliad*. They almost all come from the same source in whatever MS. they are found; they are but more or less accurate copies of a vast "variorum" collection which was formed at some uncertain date after the fourth century A.D., and continued to receive accessions till the time of Tzetzes in the twelfth century. Every copyist considered himself at liberty to abridge or correct his original, and often to add puerile grammatical glosses of his own. Thus it comes that there can be no actual standard text of these scholia, for the variants are at times more numerous than the agreements, even while the sense expressed remains, or is meant to remain, identical.

It would seem that little advantage could be gained by publishing the contents of yet another MS., consisting of little else than a *réchauffé* of the old material, written on the whole with more than the average amount of confusion and inaccuracy. But Prof. Nicole has judged otherwise, and has devoted an almost more than German diligence to the exact reproduction of a MS. in the library at Geneva. He has edited the scholia with the utmost minuteness, carefully collated the text, and investigated the history and genealogy of the MS. with a thoroughness and acumen which leave nothing to be desired. In short, as a diplomatic study, his work is a model.

Do the results repay the enormous labour which has been spent on them? One hesitates to say that any piece of really good work can have been wasted; but as one wades through the morass of Byzantine lucubrations which form the greater part of the work one cannot repress all misgivings. No doubt the scholia are copied from

a source which is in some respects better than that which was the foundation of the scholia known as B and T; occasionally a note which is imperfect or unintelligible in those two collections is found here in a fuller form; a conjectural emendation is sometimes proved right, sometimes refuted. Still, one cannot but think that these bits of ore might have been extracted and used without the necessity of transcribing variants of useless notes by the score. The value of the text, too, is certainly overrated by Prof. Nicole, who has collated it with painful accuracy; the MS. is a member of a family to which critics in general have attached a far higher value than it really possesses. There has been some waste of energy, but the fault is on the right side. If there had been more of such labours of love in the past, after all, the *apparatus criticus* of the *Iliad* would not have been in its present deplorably backward state.

But there is one section of the work which stands out prominently from the rest, and well deserves all possible pains. By some curious freak the scholia on the twenty-first book are from an entirely different source from the rest, and contain much that is of the very highest value. They are compiled from some unknown source of Alexandrian learning akin to that which formed the basis of the famous Venetian scholia. They are in some respects even superior to the more famous collection; it is particularly noticeable that they show a most laudable habit of quoting the very words of their authorities. Though they only cover one book out of the twenty-four, and unfortunately tell us hardly anything about Aristarchus, they add a very considerable amount to our knowledge of Alexandrian criticism. They introduce us to a number of authors and books on Homer unknown before. They sometimes, but not often, expand and correct the Venetian scholia themselves. They contain quotations previously unknown from Sophocles, Solon, Aristotle, Alcæus, and Xenophanes. It is a cruel freak of fortune which has limited this real treasure of erudition to so narrow a compass; if it existed for the remainder of the *Iliad* it would be by far the most valuable accession to our knowledge of Alexandrian criticism since the days of Villoison. Our unstinted thanks are due to Prof. Nicole for presenting us with this fragment, and for the care and ingenuity with which he has edited the confused and careless work of the copyist; his example will, it may be hoped, encourage others to look for similar gems among the gigantic waste-heaps of Homeric scholia which still remain unpublished.

*Reminiscences of a Gentlewoman of the Last Century: Letters of Catherine Hutton.*  
Edited by Mrs. C. Hutton Beale. (Birmingham, Cornish Brothers.)

THIS book gives a good idea of what life was to a clever woman of the middle class a hundred and thirty years ago. Miss Hutton was born in Birmingham in 1756. At the age of seven she was sent to a school kept by a Mrs. and Miss Sawyer. The fees were sixpence a week. The mother taught spelling, and reading in the Bible; the daughter, needlework, useful and orna-

mental. At the age of ten the child was sent for an hour daily to a writing school, without leaving Mrs. Sawyer's; and at fourteen her education was considered completed. In 1778, and again in 1780, Miss Hutton—not, like Miss Hannah More and others, “impelled by the consciousness of superior powers,” but to enjoy herself—repaired to what was then called Lunnun, and went to the play and to Westminster Abbey—“the chief repository in which Time throws his worn-out tools when he has done working with them”; and on the second of these visits, during the Gordon Riots, to a Birth-night ball at St. James's, where she saw “the King and Queen move around the circle, stopping to speak to every individual,” and was so prosaic as to wonder what they could find to say. She thought the Prince of Wales “a handsome young man, and a fine dancer.” It is to her credit that after this vision of greater things she was “not set above her native clay,” but returned home to work her muslin aprons and read Scarron's novels. “There is much wit and humour in them,” she remarks, “but little delicacy.”

What interests us, however, are not her opinions of books, but the glimpses we obtain of a life which differs from our own in almost every particular. What well-to-do father would now be content with such an amount of education for his only daughter as has just been described? Where should we now find a great cotton lord who lives in a house which externally seems fit for a nobleman, but who uses all the best rooms in it as warehouses and counting-houses for the cotton manufactory? “He and his wife,” says Miss Hutton,

“are plain and worthy people who visit all the families in the neighbourhood, even the Duke of Portland's, and yet retain something of their original manner. Their carriage is studded with brass nails; their horses are heavy and bob-tailed; and their coachman's hair in a state of nature.”

Set against this a description of some London friends:—

“The Montiers have a spacious house, elegantly furnished, a plain chariot for his use, a *vis-à-vis* for hers, and three saddle-horses; gun-powder tea stands open on the table, and Madeira runs about the house like small beer.”

We are glad to be helped to realize the difficulties of travelling, to have some of the *menus* of the dinners people ate at three o'clock, and to make the acquaintance of one of the first umbrellas in Birmingham, which was covered with oil silk, and so heavy that no lady could hold it for herself; but the most valuable portion of the book is the account of the “Church and State Riots” in 1791, which is partly written by Mr. Hutton. No stronger evidence of the difference between the eighteenth century and our own can well be found than the fact that mob law was, at first at any rate, connived at—Mr. Hutton says administered—by the authorities. It was just after the lamentable and most pathetic flight to Varennes—just after an attempt had been made to introduce Dr. Priestley's polemical works into the “Old Library,” and when the Nonconformists were endeavouring to procure the repeal of the Test Act, and the Liberals of Birmingham giving a dinner to celebrate the downfall of the Bastille—that these dis-

turbances began, and (we quote Mr. Hutton) “the leaders of the mob, shame to say, were the justices of the town, who ought to have known better.” These leaders apparently cheerfully consented to the breaking of the windows of the hotel where the dinner took place, and to the burning of the “New Meeting,” but then wished to stop the riots. The mob, however, insisted on burning the “Old Meeting” and Dr. Priestley's house; and then, the joys of pillage having been felt, house after house was wrecked by “men who would have sold their king for a jug of ale, and demolished the Church for a bottle of gin.”

This account reveals an extraordinary amount of cowardice in the townsfolk; it seems all but incredible that the rioters should have been allowed to burn and sack houses from the 14th of July till late on the 17th without some resistance being organized. When the military appeared the mob silently dispersed, and would probably have done the same had any one showed a bold front.

Mr. Hutton, who was unpopular not only as a Unitarian, but as Commissioner to the Court of Requests—a vexatious arrangement for the recovery of small debts (he did the work for nothing)—suffered terribly. On the 15th his town house was burnt, and on the 16th his country house, and not only was his furniture destroyed, but his valuable library and collection of engravings. It was known beforehand that this would happen, and Miss Hutton did her best to rescue part of the property. She shall relate her experiences:—

“I sent my keys to Birmingham, with orders to the maids there to secure the plate, linen, and clothes, and I went myself to the houses of three different farmers in the neighbourhood to request them to receive our goods. The first replied, ‘No, I've no room here.’ The second said, ‘Aye, yo' may send 'em.’ But a third joining us, and saying, ‘But don't you think you bayn't in no danger yourself if you take 'em in?’ the friendly neighbour said, ‘What aye, I dayn't think o' that; you moan't send 'em.’”

It was harder still to bear when

“a farmer's wife, who lived at the distance of a mile and a half, dressed herself in her holiday clothes, and came in her dung-cart, with a party of her friends, to enjoy the spectacle of a house in a blaze, and appeared in some confusion when she found that we were yet in possession of it, and she was obliged to explain the motive of her visit.”

Young Mr. Hutton, exhausted with fatigue, begged for a glass of water of a respectable chemist next door, and was refused. Neither would this chemist allow him to pass through his house in order to escape the rioters outside. They were, happily, so occupied with throwing furniture out of the windows that they did not observe him.

Neither this description of the riots nor an experience of Miss Hutton's ten years later raises one's opinion of past times. In July, 1801, she was in Liverpool:—

“We went on board a vessel which had ‘Allowed to carry 365 slaves’ written on its stern; it was 110 feet long and carried sixteen guns. It shocked my soul to see the narrow space in which so many unfortunate people had been crammed together. The man who showed us the vessel seemed not inclined to unfold the mysteries of his calling; but in answer to my enquiries, he owned that the slaves were naked and chained together. He said that a certain number at a time were permitted to go upon



deck for air, and that all possible care was taken of their health, because they were the cargo of the vessel, and their owners would sustain a loss if they perished; but he acknowledged that the hatchways were shut down every night."

# NOVELS OF THE WEEK.

*The Little Minister.* By J. M. Barrie. 3 vols. (Cassell & Co.)

*Esther Vanhomrigh.* By Margaret L. Woods. 3 vols. (Murray.)

*The White Company.* By A. Conan Doyle. 3 vols. (Smith, Elder & Co.)

*Peggy's Perversity.* By Mrs. Conney. 3 vols. (Hurst & Blackett.)

*One Reason Why.* By Beatrice Whitby. 2 vols. (Same publishers.)

*Cecilia de Noël.* By Lanoë Falconer. (Macmillan & Co.)

ALL good lovers of the literature of Thrums will regret that Tammas Whamond should have found it necessary to his conscience, or his dignity (they are subtly blended), to demit the eldership for a year and a day. And yet the proceedings of Gavin Dishart, as recorded by his tender chronicler, the unknown parent who watches every act of his career for his mother's sake, are so contrary to all experience, and all the solemn traditions that fence the path of an Auld Licht minister, as to justify Lang Tammas's misconceptions, even while putting him into the intolerable position of being conscious of an error. That a minister who could "awaken" the "hulking man of sin," Rob Dow—a minister who never sang a paraphrase, who never in the most crucial state of the weather was known to pray that a black frost might continue for the curlers, and who could preach so well on the weaknesses of woman ("Adam," says he, "was an erring man, but aside Eve he was respectable")—that such a one should surrender his dignity to philander after a "heathen woman," "an Egyptian" with rowans in her hair, is the most humbling dispensation ever inflicted on the orthodox remnant in Thrums. Yet to the Erastian and latitudinarian modern reader few love-tales will seem to be more prettily told than the discovery by sterling Gavin Dishart of the natural manhood in him that pays homage to Babbie's wild sweetness and fearless simplicity, or the recognition by her in the "little minister," on whose scrupulous austerity she at first rejoices to play pranks, of a nobler type of manhood than she has found in her strange experience of high social circles. The writer has lost none of his raciness; he thinks in the old Doric as ever:—

"Most of our weavers would have thought it as unnatural not to buy harvies in the square on the Muckle Friday, as to let Saturday night pass without laying in a sufficient stock of half-pennies to go round the family twice."

Dunwoodie wanted to apprentice his son to a writer:—

"The laddie was terrible against being made a gentleman, and when he saw the kind o' life he would hae to lead, clean hands, clean dickies, and no gutters on his breeks, his heart took mair scunner at genteelty than ever, and he ran hame..... 'How would you like to be a gentleman yoursel', father?' he says, and that so affected me 'at I'm to gie him his ain way.'"

Or take such an expression as a "saft coudie ding-on," the summit of the aspira-

tion of the gasping farmers in a drought. Against the lowly sentiments of Dunwoodie's bairn let there be set the noble rage of Lauchlan Campbell when asked to play the 'Bonnie House of Airlie.' (This episode, true or not, is not original.) Waster Lunny understands him better than does his wife:—

"Elspeth, I believe I can guess what has fired that fearsome piper. Depend on it, some one has been speaking disrespectful about the crittur's ancestors.' 'His ancestors!' exclaimed Elspeth, scornfully. 'I'm thinking mine could hae bought them at a crown the dozen.' 'Hoots,' said the farmer, 'you're o' a weaving stock and dinna understand about ancestors. Take a stick to a Highland laddie, and it's no him you hurt, but his ancestors. Likewise it's his ancestors that stanee you for it. When Duncan stalked awa' the now, what think you he saw? He saw a farmer's wife dauring to order about his ancestors; and if that's the way wi' a shepherd, what will it be wi' a piper that has the kilts on him a' day to mind him o' his ancestors ilka time he looks down.'"

But extracts give a very inefficient sample of the bouquet, the peat-reek, of the text. Those who refer to Mr. Barrie's pages will find no falling off in grim humour, as in the discussions of the faithful with Joe Cruikshanks, or on the awful night when the bell rings in vain for the minister; nor in natural description, as in the details of the flood when the field-mice sat on the dyke; nor in pathos, as in the dumb, loving rage of Rob Dow, who dies at last for his friend, or the silent, long forbearance of Gavin the elder towards the woman he loves, whose life he has unwittingly embittered; nor in heroic inspiration, as in the firm bearing, when in close grips with death, of that great soul the little minister.

At a moment when literary judgments are somewhat in danger of being discounted for the thoughtful reader by indiscriminate and extravagant laudations on the one hand, and by unmerited neglect on the other, one almost despairs of seeing full justice done to a story of such quiet and unpretentious excellence as 'Esther Vanhomrigh.' When, twenty or thirty times in a single year, the language of unmeasured adulation is bestowed with cruel partiality upon what must, in the nature of things, more often than not, be crude or conventional efforts, it is inevitable that much of the finer and more delicate work of unassuming artists should receive less than its due share of attention. In her new romance Mrs. Woods carries us back to a familiar theme in the literary biography of our race—a theme which ere now has fascinated men like Sheridan, Scott, Thackeray, Forster, Stephen, and Craik, and which will always continue to exercise an indefinable charm over acute and imaginative minds. The complexity of Swift's character and temperament, the incongruity of so many of his literary and moral qualities, and the inexplicable riddle of the romance which enveloped his whole career, combine to make him one of the most engrossing personalities to be found in the annals of English literature. It is no light praise to say that Mrs. Woods has steeped herself in the spirit as well as in the recorded facts of her chosen theme until her romance of the ill-fated Vanessa is instinct with true illusion and imagination. Making every

allowance for the fact that 'Esther Vanhomrigh' is a fiction rather than a formal biography, it is still possible to say that only Scott amongst the many biographers of Swift affects the mind of a reader with so strong a conviction that he has the actual man, and one, if not both, of the actual women, Stella and Vanessa, before him. Peterborough and his sons are also vivid representations, standing out with great clearness from the skilfully elaborated setting. But it is in the central trio that the interest of the story chiefly resides. On them, and on the heroine's sister Molly, Mrs. Woods has bestowed exceptional care and delicacy of treatment, and she has filled in the literary and social details of her background with noteworthy breadth of conception. To take but one short scene at random, the incident in which Swift forces a guinea from a doltish lord as a subscription to Mr. Pope's 'Homer' is a gem of its kind, and there are many like it. Altogether 'Esther Vanhomrigh' is a creation in literary fiction which cannot be allowed to pass unrecognized or inadequately appreciated down the crowded stream of latter-day novels.

The fourteenth century has an inexpressible charm for every Englishman who has succeeded in carrying back his mental vision across the intervening years, and realizing for himself the grand deeds and thoughts of his ancestors in the stirring times of the later Plantagenets. It is doubtful if any one has made better use of the wealth of materials which that century affords than Mr. Conan Doyle has done in his romance of 'The White Company,' which devotes one volume to a vivid and richly coloured picture of English life under the third Edward, and two to the exploits of a band of bowmen and men-at-arms who fought for Castile (Mr. Conan Doyle prefers to talk of Spain) under the Duke of Lancaster. Though the first part of the story is abler, more picturesque, and more elaborate, the later part is full of stirring adventure, and moves more rapidly from incident to incident. But in truth the whole narrative is as brisk and lively as could be wished, reminding one almost more of the elder Dumas, say in 'The Three Musketeers,' than of any English model. A little more care in writing or revision might have eliminated sundry double and even treble spellings of the same word, such as "sandel," "sandell," and "sendall," "Boarhunte" and "Borhunte," and the like. And to speak of King Edward as a man of sixty in 1366 is rather wide of the mark, though in another passage he is described as between fifty and sixty. As a matter of fact, Edward would be fifty-three in the autumn of that year.

The personages of Mrs. Conney's pleasantly told romance are none of them strangers to the devout novel-reader, but for all that she makes them move briskly across the scene, and shows not a little ingenuity in devising the necessary obstacles which keep the hero and heroine asunder for the greater part of the second and third volumes. It matters not that Roger Middleton displays an unnecessarily quixotic reticence in explaining his relations with his old lady love, or that Peggy Treherne shows a lamentable want of confidence in

her lover; Mrs. Conney inspires her readers with the reassuring conviction that all will come right in the end, and so it does. Peggy is not exactly a new creation. The angular and gawky hoiden who develops in six months into a rare and radiant belle has been encountered before; none the less Mrs. Conney's modern instance of the "ugly duckling" is uncommonly well drawn.

"One reason why" Miss Ursula Nugent, stateliest and most sensitive of governesses, so long declines to avail herself of the proffered affection of Mr. Luttrell Wollastan, eldest son of an ancient house of which she instructs the most youthful members, is that for a long time she is not at all certain of the depth of his attachment. It must be said that Luttrell has much reason to blame himself for the delay. His wooing is begun so palpably against his better judgment, and his methods are so much marred by the ebb and flow of his feelings, that the lady is quite justified in holding out until she is sure of his constancy as well as his preference. The tradition of his early attachment to the matron who grows so distastefully and unfortunately stout, and the episode of his engagement to his worldly cousin Marcella, curiously called a foeman unworthy of his steel, are much against him. It must be said, however, that though the reader may partake a little of the impatience inspired by Luttrell's vacillation, the story, so largely occupied by the successive delays which postpone the long-foreseen result, is told with sufficient skill to console us for the deliberation of its progress. The author has a pretty knack of description, and a good choice of apt poetical quotation. The time-honoured custom of prefixing a motto to each chapter is pleasantly and appropriately followed in the present instance. The two children, Ellie and Bay, are lifelike, and add much to our enjoyment. "'Bay aren't ever sorry,' Ellie whispered loudly" (when Bay is in disgrace in the corner); "'he hates being sorry; he would not never be sorry for nothing. I'm sorry directly; it is awful easy,'" is very true to child-nature. We are glad when Ellie escapes the traditional doom of the maidens of her house—a doom mysteriously embalmed in a rhyme which has somehow come to be handed down in an archaic form of spelling. There is some moral courage evinced in the author's avowed dislike of field sports. There is less to be said for some theories of grammar and spelling with which we agree as little. We do not like the look of "reconnoiter" and "help keep a secret."

Lanoe Falconer's new venture—a very much more ambitious and successful work than the flimsy trifles collected under the title of 'The Hôtel d'Angleterre'—is not a novel at all, for it has neither plot nor incidents nor love-making. It is simply a psychological episode in the life of a highly-strung invalid who is predisposed by concussion of the spine, to say nothing of an unfortunate love affair, to take a gloomy view of the riddle of life. He is much in need of a sign to confirm his wavering faith, and at this juncture pays a visit to a country house where there is a haunted room. A succession of visitors occupy the apartment in question; they all see the ghost, and they all agree that it is a lost soul.

But their attitude towards the ghost in every case but one (that of an ascetic High Church clergyman) disheartens the narrator. How the ghost is laid we will not say; indeed, setting aside the desire not to discount the reader's pleasure, we should find it very hard to describe exactly how the feat was achieved. Anyhow, the seeker after a sign is perfectly satisfied. Apart from the psychical interest of the book, it possesses to the full that distinction of style which is Lanoe Falconer's most noticeable gift. A faint, but perceptible flavour of humour adds a charm to the narrative, and in Sir George Atherley and his wife the author has cleverly personified scientific materialism and plain matter-of-fact.

#### CHRISTMAS BOOKS.

*Held Fast for England.* By G. A. Henty. (Blackie & Son.)

*The Dash for Khartoum.* (Same author and publishers.)

*Redskin and Cowboy.* (Same author and publishers.)

*The Bewitched Lamp.* By Mrs. Molesworth. (Chambers.)

*My Lady Bountiful.* By Emma Marshall. (Nisbet & Co.)

*Toilers in Art.* By Henry C. Ewart. (Isbister & Co.)

*Climbing the Hill.* By Annie S. Swan. (Blackie & Son.)

*A String of Stories.* By Ascott R. Hope. (Cauldwell.)

*"Week In, Week Out."* By the Rev. F. Langbridge. (Same publisher.)

MR. HENTY's pen is inexhaustible. His boys' books this year show no falling off, and among them we would place first in interest and wholesome educational value the story of the siege of Gibraltar. It is true that the magnificent defence of General Elliott bears but a small proportion in the text to the apocryphal deeds of Bob Repton, who as privateersman at sea and volunteer on land performs so many surprising feats; but it is well that boys' attention should be directed even incidentally to one of the greatest deeds of arms in their country's history. The characters of Mr. Bale and Mr. Medlin are well sketched, and there is no cessation of exciting incident throughout the story.

The same author in 'The Dash for Khartoum' tells another chapter of our military history—one would say too recent a chapter, were it not that the sacrifice of Gordon and the events that led to it and followed it seem already marvellously faint in the recollection of his countrymen. Edgar and Rupert Clinton, besides taking part in the first Suakim and Khartoum expeditions, are notable for a confusion of identity which even the regulation mole on the person of one of the competitors is incapable of resolving. As the tale begins with football at Cheltenham, in which the heroes bear a manful part, to which their endurance in battles and wanderings seems a fitting sequel, and concludes happily after a due amount of suffering and a large measure of more or less successful warfare, it is not probable that the boyish reader will fail to like it. The historical and geographical details seem correct, but is not "Colonel" Moncrieff a misprint for "Consul," the lamented Lynedoch?

'Redskin and Cowboy' is one of the innumerable stories of wild life in America which are put forth for the delectation of youth. For ourselves—and we speak for some boys of our acquaintance—we do not estimate such narratives highly in comparison with those of the deeds of our own countrymen, nor have we much affection for "cowboys"; but the tale of Hugh Tunstall, a Cumberland lad who makes his way to Texas, hunts on the plains, and undergoes perilous experiences among Indians

and brigands, is everything that the intending ranchman can desire. For endurance and pluck, to say nothing of horsemanship, it is clear the cowboy, who still exists in New Mexico and elsewhere, claims the respect due to physical prowess.

Mrs. Molesworth's story of 'The Bewitched Lamp' is very short, very slight, but full of the delicate charm we are accustomed to find in the works of that graceful writer. The lamp "goes with the house, and the saying is that, if it's taken away, it'll come back again, do with it what you will." Thereon hangs the tale, and whether there is witchery or not the lamp does cling to its home, as those who read will see.

Mrs. Marshall, so well known as a writer for girls, gives us in 'My Lady Bountiful' an enthusiastic description of a beautiful Australian girl, who, with the aid of her little brother, attempts to regenerate a benighted town in the old country. Brenda is a little too confident, and we are not sure that her ways are over-wise; but she means well, and her story will do no harm.

Mr. Ewart's 'Toilers in Art' will do very well for a Christmas gift-book. It is an account by various writers of many well-known artists, English and foreign. The first chapter, dealing with "John Tenniel and Punch," is exceedingly interesting. Bewick and Flaxman are, perhaps, among the best, but the whole book is well worth reading; it is, moreover, copiously illustrated.

Two collections of short tales, varying in merit, appear under the titles of 'Climbing the Hill' and 'A String of Stories'; while 'Week In, Week Out,' which the writer, the Rev. F. Langbridge, characterizes as "Little Lessons of Labour," is a curious and amusing description, in prose and in verse, of the crafts of many workmen, from the tinker and the smith to the lapidary and the printer.

#### OUR LIBRARY TABLE.

MR. G. W. DANIEL's sketch of Bishop Wilberforce (Methuen & Co.) is, on the whole, a satisfactory addition to the series of "English Leaders of Religion." Avowedly free from party bias, the volume nevertheless contains a sentence concerning "the bigoted anti-Roman spirit, which is so entirely unable to distinguish between that which is Catholic, and of primitive antiquity, and that which is really part of the later errors and corruptions of the Romish Church." However, the advocates of a particular school of religion are frequently more impartial, because more easily appreciated, than the professedly neutral, and Mr. Daniell's pages, if setting down nothing in malice, also little extenuate. For instance, the account of the most questionable passage in Wilberforce's career, his conduct during the Hampden controversy, may be commended for its candid acknowledgment that one of his actuating motives was the fear that he would lose the Court favour which had been so conspicuously his. It is amusing to be reminded that at the outset of his Oriel career the Polonius-like advice was given him by his father, never to omit an opportunity of getting acquainted with any good man or any useful man. Certainly the nickname "Soapy Sam," of which Lord Westbury availed himself on a memorable occasion, was not idly bestowed, and the bishop's own explanation, that he was so called "because he was always in hot water, and always came out of it with clean hands," is more ingenious than correct. Mr. Daniell does not appear to have read his 'Greville Journals,' otherwise he might have illustrated Wilberforce's tendency to overrate his powers of persuasion by the anecdote of his attempt to entangle Charles Greville in a correspondence on the latter's spiritual condition, an invitation to which the Epicurean did not respond. Of course it is not the author's fault that he wrote before the



appearance of the 'Life of Archbishop Tait,' but had he consulted the opinions of that large-minded divine he might possibly have modified some of his conclusions. Finally, two omissions must be noticed in an otherwise careful piece of work: (1) dates—for instance, that of Wilberforce's translation to Oxford is to seek; (2) a list of the bishop's writings. So many people have been influenced by that pretty allegory 'Agathos' that they will regret not to find any mention of it.

THE translation, by Mr. S. L. Simeon, of M. Ernest Lavisse's *Youth of Frederick the Great* (Bentley & Son) is by no means superfluous, though it will hardly displace Carlyle, who duly appears among the authors consulted. Perhaps most of the *dramatis persone* who figure in the sorry comedy of Frederick's boyhood—the terrible old drill-sergeant of a father, the frivolous yet ambitious mother, the mendacious Wilhelmina, and the rest—remain substantially unchanged. But Carlyle in his account of the hero's rebellion against the paternal tyranny was inclined to extenuate several discreditable circumstances, which have been placed by M. Lavisse in their true light. For instance, Frederick's conduct during the crisis which followed the attempt to fly the country appears both cynical and mean, and it is with a feeling of nothing short of disgust that one reads of his voluntary gift of poor Lieut. Katte's last letter to the brutal Grumbkow. Similarly he did not hesitate to receive secret loans from the Austrian Court in order to provide for his pleasures, though it was obvious that thereby he was playing into the hands of Prince Eugene, and undermining the independence of the future King of Prussia. In short, the present volume distinctly has its uses, and, provided that M. Lavisse's knowledge of military history equals his acquaintance with memoirs and diplomacy, he may be cordially encouraged in the prosecution of his labours. The translation, too, is far less bald than the average.

*The Philosophy of the Beautiful: I. Its History*, by Prof. Knight (Murray), the new number of the "University Extension Manuals," is explained to be only the first instalment of a work, the second part of which is to give us the author's own views upon aesthetics. Incidentally, and in criticism of the theories of other thinkers, he allows us a certain insight into his own position. He deprecates the agnostic attitude on the subject which, as he says, obtains even among ardent upholders of the intuitional doctrine of knowledge and morals, holds that the perennial nature of the problem should not deter us from its investigation, and himself inclines to the idealist school of aesthetics. He apologizes unnecessarily for a few *lacunæ* in the most recent literature of the subject, and for the fact that, with every desire on his part to be dispassionate and catholic, the British section of the history is longer than any other. It would be hypercritical to cavil at such small blemishes in a work that on the whole is so exhaustive and judicious as the present history of opinion from its dawn in Greece till to-day.

MR. R. C. LEHMANN, the author of *In Cambridge Courts* (Henry & Co.), has been at the trouble of tying up another nosegay from "the blossom of the flying terms"; and, as the culling does not seem to have been very fastidiously done, these "studies of university life in prose and verse" present striking contrasts of colour. Some of the contents of 'In Cambridge Courts' are amusing, and a few things are decidedly clever. No doubt it is addressed in the main to very young men, at the age when they are wont to go up to the university. It must give such men a somewhat peculiar idea of the reverend walls in which they are to wear the cap and gown.

*Athenæum, Listy pro Literaturu a Kritiku Vedeckou.* (Prague).—The Bohemian *Athenæum*

is now in the ninth year of its issue. The contents of the number for October 15th are of the most varied description. Articles are given, among other subjects, on the treatment of Slavonic popular poetry by Miklosich and on interpolations in the Pandects and Codex of Justinian. The new work by Wolter on Lettish songs is reviewed, and another by Krauss on the popular superstitions of the southern Slavs. There are also notices of Prof. Yanzhul's work on the principles of finance, and of Shukarev's on the Athenian archons of the third century B.C., which originally appeared in the Russian journal of the Minister of Public Instruction. Towards the end of the number we notice an interesting review of Lippert's article 'Die Knechtschaft in Böhmen.' The range of subjects treated by our Bohemian contemporary is wide; in the present number we have articles dealing with history, law, philology, and political economy. But the scope of the review is much fuller, to judge by the prospectus printed on the cover. The *Athenæum* appears on the 15th of every month, except August and September. It speaks well for the literary activity of the Bohemians that they can issue a journal of such a satisfactory character.

New editions of the following books are issued: Miss Mackenzie Kettle's *La Belle Marie and The Magic of the Pine Woods* (Fisher Unwin); Richard Jefferies's *The Devy Morn* (Bentley); *Shirley*, by Charlotte Brontë, and *Life and Letters of Edgar Poe*, by Mr. J. H. Ingram, in the "Minerva Library" (Ward & Lock); and a pretty edition of Lowell's *My Study Window* (Sampson Low).

We have on our table *History of Cornwall for my Children*, by their Father (Houlston),—*Greek Primer, Colloquial and Constructive*, by J. S. Blackie (Macmillan),—*The Systematic Spelling Book for the Upper Standards*, by M. Douglas (Clifton, Baker),—*Goethe's Hermann und Dorothea*, edited by W. T. Hewett (Boston, U.S., Heath),—*An Introduction to the Chemistry of Farming*, by the Right Hon. Sir Thomas D. Acland, Bart. (Simpkin),—*The General Machinist*, by various Practical Writers and Machinists (Ward & Lock),—*A Military Crime*, by F. M. Peacock (Chatham, Gale & Polden),—*The Handbook of Swindling, and other Papers*, by D. Jerrold, with an Introduction by W. Jerrold (W. Scott),—*Her First Place*, by Jessie Saxby (S.P.C.K.),—*Only a Shadow*, by D. C. Murray and H. Herman (Griffith & Farran),—*Conscience*, by H. Malot, translated by Julia Rae, 2 vols. (Bentley),—*An Old Maid's Child*, by F. C. Playne (S.P.C.K.),—*Presumption of the Law, by a Lawyer and a Lady* (Griffith & Farran),—*A Detective's Triumphs*, by D. Donovan (Chatto & Windus),—*The Perfect Heart*, by Frances Wilbraham (S.P.C.K.),—*The Proverbial Birthday Book*, arranged by M. E. Donald (Griffith & Farran),—*Lectures, Verses, &c.*, by W. Challinor (Benrose),—*Translations in Verse*, by C. J. Stock (Stock),—*Who was Jehovah?* by J. P. Hopps (Williams & Norgate),—*The Biblical Illustrator*, by the Rev. J. S. Exell: *Thessalonians I. and II. and Timothy I.* (Nisbet),—*De Terentio eiusque Fontibus*, by F. Nencini (Legrone, Giusti),—*Mémoires de Madame la Duchesse de Gontaut, 1773-1836* (Paris, Plon, Nourrit & Co.),—and *Dante, son Temps, son Œuvre, son Génie*, by J. A. Symonds, translated by Mlle. C. Augis (Paris, Lecène & Oudin).

#### LIST OF NEW BOOKS. ENGLISH.

*Theology.*  
Benson's (Archbishop) *Living Theology*, cr. 8vo. 3/6 cl.  
Guide to the Apocalypse, being an Abridgment of Bishop Newton's Celebrated Work on the Revelation (1792), 6/ Maclaren's (A.) *The Conquering Christ*, and other Sermons, cr. 8vo. 3/6 cl.  
Magee's (Archbishop) *Growth in Grace*, and other Sermons, 8vo. 7/6 cl.  
Marston's (A. W.) *Joined to the Lord*, Thoughts on the Song of Solomon, cr. 8vo. 2/6 cl.  
Miller's (W. H.) *The Great Rest-Giver*, cr. 8vo. 2/6 cl.  
Robertson's (Rev. J.) *Corn on the Mountains*, cr. 8vo. 3/6 cl.  
Sermon Bible, Vol. 8: John iv. to Acts vi., large cr. 8vo. 7/6

#### Poetry and the Drama.

Blind's (M.) *Dramas in Miniature*, cr. 8vo. 5/ cl.  
Brown's (T. E.) *The Doctor*, a Manx Poem, 12mo. 2/6 cl.  
Collins's (J. C.) *Illustrations of Tennyson*, cr. 8vo. 6/ cl.  
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Tennyson for the Young, Introduction and Notes by A. Ainger, Large-Paper Edition, cr. 8vo. 3/6 cl.

#### Political Economy.

Aveling's (E.) *The Student's Marx*, an Introduction to the Study of Karl Marx's 'Capital', cr. 8vo. 2/6 cl.

#### History and Biography.

Brogie's (Duc de) *Memoirs of Prince de Talleyrand*, translated by Mrs. A. Hall, Vol. 4, 8vo. 21/ cl.  
Browning's (O.) *Dante, his Life and Writings*, 12mo. 2/6 cl.  
Cooper's (T. S.) *My Life*, cheap edition, cr. 8vo. 6/ cl.  
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Dufferin and Ava's (Marchioness of) *My Canadian Journal, 1872-8*, Extracts from my Letters Home, cr. 8vo. 12/ cl.  
Historical Records of the 61st Argyllshire Highlanders, &c., arranged by G. L. Goff, 8vo. 30/ cl.  
Novalla (F. von Hardenberg), his Life, Thoughts, &c., edited and translated by M. J. Hope, 12mo. 2/6 cl.  
Pictou (Sir J. A.), a Biography, by J. A. Pictou, 8vo. 12/ cl.  
Skottowe's (B. C.) *Short History of Parliament*, cr. 8vo. 2/6  
Winsor's (Justin) *Christopher Columbus*, and how He received and imparted the Spirit of Discovery, 8vo. 21/ cl.

#### Geography and Travel.

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Ranken's (G.) *Federal Geography of British Australasia*, 6/ Riddell's (C. B. L.) *A Mad Tour, a Journey through Central Europe on Foot*, cr. 8vo. 10/6 cl.  
World-Wide Atlas of Modern Geography, with Introduction by J. S. Keltie, royal 4to. 7/6 cl.

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#### General Literature.

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Beant's (W.) *To Call Her Mine*, &c., cr. 8vo. 2/ bds.  
Brodie's (E.) *The Orphans of Merton Hall*, cr. 8vo. 2/ cl.  
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#### FOREIGN.

##### Theology.

Abaelardi (Peripatetici Palatini Petri) *Hymnarius Paraditensis*, ed. G. M. Dreves, S.J., 4m.  
Bacher (W.) *Die Agada der Palästinensischen Amoräer*, Vol. 1, 10m.  
D'Haut (Mgr.) *Les Fondements de la Moralité*, 5fr.  
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## DR. GEORGE ROSEN.

GERMAN papers record the death, in his native city of Detmold on October 29th, of the veteran Oriental scholar Dr. George Rosen, whose brother Friedrich, his senior by sixteen years, achieved a high reputation as a Sanskrit scholar, and died in London in 1837, while he was carrying through the press his edition of the 'Rigveda.' Almost fresh from the university, Rosen was sent by the Prussian Government to the East for the purpose of linguistic research. The first fruits of his studies, 'Ossetische Sprachlehre, nebst einer Abhandlung über das Mingrelische, Suanische und Abchasische,' appeared in 1846. He was subsequently appointed dragoman to the Prussian Embassy at Constantinople, Prussian Consul at Jerusalem (1853), and Consul General at Belgrade (1867 to 1875). His many valuable publications, and the treatises he contributed to the journal of the German Oriental Society during the long period of his residence in the Levant, are evidence of the ripe scholarship which he brought to bear on the linguistic harvest his opportunities had enabled him to gather. The most important of these are his translation of the Turkish 'Tutinameh,' and his 'History of Turkey' during the period from 1826 to 1856. His most recent book is a 'Guide to Turkish Conversation' (1890), which appeared simultaneously with his son's 'Guide to Modern Persian Conversation.' Both works are well worthy of an English edition.

## LAMB'S 'JOHN WOODVIL.'

## II.

Scene the Second. Sherwood Forest. Sir Walter Woodvil, Simon, dressed as Frenchmen.

Sir Walter's opening speech is long in print (p. 38)—in MS. it is but this:—

Sir W. How fares my boy, Simon, my youngest born, My hope, my pride, young Woodvil, speak to me; Thinkest thy brother plays thy father false? My life upon his faith and noble heart; Son John could never play thy father false.

There is no further material change to note until we come to the point in the conversation between Sir Walter, Simon, and Margaret (p. 43) where Simon calls John "a scurvy brother," to whom Margaret responds:—

Marg. I speak no slander, Simon, of your brother, He is still the first of men.

Simon. I would fain learn that, if you please.

Marg. Had'st rather hear his praises in the mass Or parcel'd out in each particular?

Simon. So please you, in the detail: general praise We'll leave to his Epitaph-maker.

Marg. I will begin then—

His face is Fancy's tablet, where the witch Paints, in her fine caprice, ever new forms, Making it apt all workings of the soul,

All passions and their changes to display;

His eye, attention's magnet, draws all hearts.

Simon. Is this all about your son, Sir?

Marg. Pray let me proceed. His tongue.....

Simon. Well skill'd in lying, no doubt—

Sir W. Ungracious boy! will you not hear her out?

Marg. His tongue well skill'd in sweetness to discuss—

(False tongue that seem'd for love-vows only fram'd)—

Simon. Did I not say so?

Marg. All knowledge and all topics of converse,

Ev'n all the infinite stuff of men's debate

From matter of fact, to the heights of metaphysick,

How could she think that noble mind

So furnish'd, so innat in all perfections,

The manners and the worth

That go to the making up of a complete Gentleman,

Could from his proper nature so decline

And from that starry height of place he mov'd in

To link his fortune to a lowly Lady

Who nothing with her brought but her plain heart,

And truth of love that never swer'd from Woodvil.

Simon. Will please you hear some vices of this brother,

This all-accomplish'd John?

Marg. There is no need—

I grant him all you say and more,

Vain, ambitious, large of purpose,

Fantastic, fiery, swift and confident,

A wayward child of vanity and spleen,

A hair-brain'd mad-cap, dreamer of gold dreams,

A daily feaster on high self-conceit,

With many glorious faults beside,

Weak minds mistake for virtues.

Simon. Add to these,

That having gain'd a virtuous maiden's love,

One fairly priz'd at twenty times his worth,

He let her wander homeless from his door

To seek new friends and find elsewhere a home.

Sir W. Fie upon't—

All men are false, I think, &c.

And here we arrive at the 'Dying Lover,'

which I have said was printed anonymously in

the *London Magazine* for January, 1822. But

before passing from the long passage trans-

scribed above I am bound to say that Lamb

drew his pen through it all, marking some bits

'bad' and others 'very bad.' I venture to

think that in this he did himself some injustice.

To Sir Walter's sweeping indictment Mar-

garet replies as follows. I keep to the text of

the MS., noting some trifling changes made

for the *London Magazine*:—

Marg. All are not false. I knew a youth who d'ed

For grief, because his Love proved so,

And married to another.

I saw him on the wedding day,

For he was present in the church that day,

And in his best apparel too;†

As one that came to grace the ceremony.

I mark'd him when the ring was given,

His countenance never changed;

And when the priest pronounced the marriage blessing,

He put a silent prayer up for the bride,

[For they stood near who saw his lips move.‡]

He came invited to the marriage-feast

With the bride's friends.

And was the merriest of them all that day;

But they, who knew him best, call'd it feign'd mirth;

And others said,

He wore a smile like death's† upon his face.

His presence dash'd all the beholders' mirth,

And he went away in tears.

Simon. What followed then?

Marg. Oh! I think

He did not as neglected suitors use

Affect a life of solitude in shades,

But lived.

In free discourse and sweet society,

Among his friends who knew his gentle nature best.

Yet ever when he smiled,

There was a mystery legible in his face,

That who so saw him said he was a man

Not long for this world.—

And true it was, for even then

The silent love was feeding at his heart

Of which he died:

Nor ever spake word of reproach,

Only he wish'd in death that his remains†

Might find a poor grave in some spot, not far

From his mistress' family vault,† being the place

Where one day Anna should herself be laid.‡

[So far in the *Magazine*.]

Simon. A melancholy catastrophe. For my part I shall

never die for love, being as I am, too general-contemplative

for the narrow passion. I am in some sort a general lover.

Marg. In the name of the Boy-god who plays at blind

man's buff with the Muses, and cares not whom he catches;

what is it you love?

And so on until the end of Simon's famous

\* "With" (*London Magazine*).

† "In festive braved deck'd" (*London Magazine*).

‡ This line erased in MS. and nothing substituted. In

the *London Magazine* this took its place:—

§ "Death" (*London Magazine*).

|| Lamb drew his pen through the four concluding lines,

and wrote in the margin "very bad."

description of the delights of forest life (p. 44). To this

Marg. (smiling). And afterwards them paint in simile. (To Sir Walter) I had some foolish questions to put concerning your son, Sir.—Was John so early valiant as hath been reported? I have heard some legends of him.

Sir Walter. You shall not call them so. Report, in most things superfluous, in many things altogether an inventress, hath been but too modest in the delivery of John's true stories.

Marg. Proceed, Sir.

Sir Walter. I saw him on the day of Naseby Fight—

To which he came at twice seven years,

Under the discipline of the Lord Ashley,

His uncle by the mother's side,

Who gave his early principles a bent

Quite from the politics of his father's house.

Marg. I have heard so much.

Sir Walter. There did I see this valiant Lamb of Mars,

This sprig of honour, this unbarded John,

This veteran in green years, this sprout, this Woodvil,

With dreadful ease, guiding a fire-hot steed

Which seem'd to scorn the manage of a boy,

Prick forth with such an ease into the field

To mingle rivalry and deeds of wrath

Even with the sly masters of the art,\*

The rough fanatic and blood-practis'd soldiery

Seeing such hope and virtue in the boy,

Disclosed their ranks to let him pass unhurt,

Checking their swords' uncivil injuries

As loth to mar that curious workmanship

Of valour's beauty in his youthful face.

Simon. Mistress Margaret will have need of some refreshment, &c.

Lamb has drawn his pen through this passage,

and marked it "bad or dubious."

At the beginning of the fourth act John

Woodvil's soliloquy is broken in upon by Sand-

ford. He has just told himself (p. 54) that

Some, the most resolved fools of all,

Have told their dearest secrets in their cups,

when

Enter Sandford in haste.

Sandford. O Sir, you have not told them anything?

John. Told whom, Sandford?

Sandford. Mr. Lovel or Mr. Gray, anything concerning

your father?

John. Are they not my friends, Sandford?

Sandford. Your friends! Lord help you, they your friends!

They were no better than two Court spies set on to get the

secret out of you. I have just discovered in time all their

practices.

John. But I have told one of them.

Sandford. God forbid, God forbid!

John. How do you know them to be what you said they

were?

Sandford. Good God!

John. Tell me, Sandford, my good Sandford, your master

begs it of you.

Sandford. I cannot speak to you.

[Goes out, John following him.

Scene the Second. The forest.

This forest scene has been greatly altered.

When Gray has said (p. 55), "Tis a brave

youth," &c., there follows:—

Sir Walter. Why should I live any longer? There is my

sword (surrendering). Son John, 'thou hast brought this

disgrace upon us all.

Simon. Father, why do you cover your face with your

hands? Why do you draw your breath so hard? See,

villains, his heart is burst! O villains, he cannot speak! One

of you run for some water; quick, ye musty rogues! will ye

have your throats cut? [They both sink off.] How is it

with you, father? Look up, Sir Walter, the villains are gone.

"He hears," down to ["Bears in the body,"

of the print is not in the MS., which goes on

thus:—

Sir Walter. Barely a minute's breath is left me now,

Which must be spent in charity by me.

Alas, Simon, as you prize my dying words,

I charge you with your brother live in peace

And be my messenger,

To bear my message to the unhappy boy,

For certain his intent was short of my death.

Simon. I hope as much, father.

Sir Walter. Tell him I send it with my parting prayer,

And you must fall upon his neck and weep,

And teach him pray, and love your brother John,

For you two now are left in the wide world

The sole survivors of the Woodvil name.

Bless you, my sons—

Simon. My father's soul is fled.

And now, my trusty servant, my sword,

One labour yet, my sword, then sleep for ever.

Drink up the poor dregs left of Woodvil's name

And fill the measure of our house's crimes.

How nature sickens,

To view her customary hands so snapt

When Love's sweet fires go out in blood of kin,

And natural regards have left the earth.

Scene changes to another part of the forest.

Margaret (alone). They are gone to bear the body to the

town.

It was an error merely and no crime.

And so to the end of her long speech as

printed.

At this point in the MS. comes in "the hodge-

podge of German puerilities" ('Letters,' i. 179)

the sacrifice of which so discontented Manning,

\* Some lines intervene here in the letter which are not

in the MS. ('Letters,' i. 101).



who evidently considered the "supplementary scene" (closing the fourth act, pp. 57-8), as Lamb called it, a poor substitute.

Scene changes to Woodvil Hall.

*John reading a letter by scraps. A Servant attending.*  
"An event beyond the possible reach of foresight. 'Tis thought the disgrace of supposed treachery in you overcame him. His heart broke. You will acquit yourself of worse crimes than indiscretion. My remorse must end with life."

"Your quondam companion and penitent for the wrong he has done ye."

*GRAY.*  
"Postscript. The old man being unhappily removed, the young man's advancement henceforth will find no impediment."

*John.* Impediment indeed there now is none:  
For all has happened that my soul presag'd.  
What hinders, but I enter in forthwith  
And take possession of my crowned state?  
For thy advancement, Woodvil, is no less;  
To be a King, a King.  
I hear the shoutings of the under-world,  
I hear the unlawful accents of their mirth,  
The fiends do shout and clap their hands for joy,  
That Woodvil is proclaim'd the Prince of Hell.  
They place a burning crown upon my head,  
I hear it hissing now, [Puts his hand to his forehead.  
And feel the snakes about my mortal brain.  
(Sinks in a swoon, is caught in the arms of the servant.

Scene, a Courtyard before Woodvil Hall.

*Sandford.* Margaret (as just arrived from a journey).  
*Marg.* Can I see him to-night?  
*Sandford.* I think ye had better stay till the morning: he will be more calm.

*Marg.* You say he gets no sleep?  
*Sandford.* He hath not slept since Sir Walter died. I have sat up with him these two nights. Francis takes my place to-night—O! Mistress Margaret, are not the witch's words come true—"All that we feared and worse"? Go in and change your garments, you have travelled hard and want rest.

*Marg.* I will go to bed. You will promise I shall see him in the morning.

*Sandford.* You will sleep in your old chamber?

*Marg.* The tapestry room: yes. Pray get me a light. A good night to us all.

*Sandford.* Amen, say I. [They go in.

Scene. The Servants' Hall.

*Daniel, Peter, and Robert.*  
*Daniel.* Are we all of one mind, fellows? He that lov'd his old master, speak. Shall we quit his son's service for a better? Is it aye, or no?

*Peter.* For my part, I am afraid to go to bed to-night.  
*Robert.* For certain, young Master's indiscretion was that which broke his heart.

*Peter.* Who sits up with him to-night?

*Robert.* Francis.  
*Peter.* Lord! what a conscience he must have, that he cannot sleep alone.

*Robert.* They say he is troubled with the Night-mare.

*Daniel.* Here he comes, let us go away as fast as we can. [They run out.

Enter John Woodvil and Francis.

*John.* I lay me down to get a little sleep,  
And just when I began to close my eyes,  
My eyes heavy to sleep, it comes.

*Francis.* What comes?

*John.* I can remember when a child the maids\* would place me on their lap, as they undrest me, As silly women use, and tell me stories Of Witches—Make me read 'Glanvil on Witchcraft,' And in conclusion show me in the Bible, The old Family Bible with the pictures in it, The 'graving of the Witch raising up Samuel, Which so possess my fancy, being a child, That nightly in my dreams an old Hag came And sat upon my pillow.

I am relapsing into infancy—  
And shortly I shall dote—for would you think it?  
The Hag is come again. Spite of my manhood,  
The Witch is strong upon me every night.

[Walks to and fro, then as if recollecting something.  
What said'st thou, Francis, as I stood in the passage?  
Something of a Father:

The word is ringing in my ears now—  
*Francis.* I remember, one of the servants, Sir, would pass a few days with his father at Leicester. The poor old man lies on his death-bed, and has express'd a desire to see his son before he dies. But none cared to break the matter to you.

*John.* Send the man here. [Francis goes out.

My very servants shun my company.  
I held my purse to a beggar yesterday  
Who lay and bask'd his sores in the hot sun,  
And the gaunt pauper did refuse my alms.

Francis returns with Robert.

*John.* Come hither, Robert. What is the poor man ailing?

*Robert.* Please your honour, I fear he has partly perished for want of physic. His means are small, and he kept his illness a secret to me not to put me to expenses.

*John.* Good son, he weeps for his father.

Go take the swiftest horse in my stables,  
Take Lightfoot or Eclipse—no, Eclipse is lame,  
Take Lightfoot then, or Princess,<sup>†</sup>  
Ride hard all night to Leicester

\* "From my childhood I was extremely inquisitive about witches and witch-stories. My maid, and more legendary aunt, supplied me with good store. But I shall mention the accident which directed my curiosity originally into this channel. In my father's book-closet the history of the Bible, by Stackhouse, occupied a distinguished station.

There was a picture, too, [in it] of the Witch raising up Samuel, which I wish I had never seen. It was he [Stackhouse] who dressed up for me a hag that nightly sate upon my pillow—a sure bedfellow when my aunt or my maid was far from me."—The Essays of Elia, "Witches, and other Night Fears."

† Lamb puts his pen through these two lines, and writes across them "misereable bad."

And give him money, money, Francis—  
The old man must have medicine, cordials,  
And broth to keep him warm, and careful nurses.  
He must not die for lack of tendance, Robert.

*Robert.* God bless your honour for your kindness to my poor father.

*John.* Pray, now make haste. You may chance to come in time.

*John.* Go get some firewood, Francis,  
And get my supper ready.

The night is bitter cold.  
They in their graves feel nothing of the cold,  
Or if they do, how dull a cold—  
All clayey, clayey. Ah God! who waits below?  
Come up, come quick. I saw a fearful sight.

*Francis returns in haste with wood.*  
*John.* There are such things as spirits, deny it who may.

Is it you, Francis? Heap the wood on thick,  
We two shall sup together, sup all night,  
Carouse, drink drunk, and tell the merriest tales—  
Tell for a wager, who tells merriest—  
But I am very weak. O tears, tears, tears,  
I feel your just rebuke.

[Goes out.

Scene changes to a bed-room. John sitting alone: a lamp burning by him.

"Infinite torments for finite offences." I will never believe it. How divines can reconcile this monstrous tenet with the spirit of their Theology! They have palpably failed in the proof, for to put the question thus—If he being infinite—have a cure, Woodvil, the latitude of doubting suits not with the humility of thy condition. What good men have believed, may be true, and what they profess to find set down clearly in their scriptures, must have probability in its defence.\* Touching that other question the Casuists with one consent have pronounced the sober man accountable for the deeds by him in a state of drunkenness committed, because tho' the action indeed be such as he, sober, would never have committed, yet the drunkenness being an act of the will, by a moral fiction, the issues are accounted voluntary also. I lose my sleep in attending to these intricacies of the schoolmen. I lay till daybreak the other morning endeavouring to draw a line of distinction between sin of direct malice and sin of malice indirect, or imputable only by the sequence. My brain is overwrought by these labours, and my faculties will shortly decline into impotence.

[Throws himself on a bed.

End of the Fourth Act.

In the fifth act of the printed play (p. 60) we have simply "Margaret enters." In the MS. Sandford prepares his master for her advent, and announces her thus:—

*Sandford.* Will please you to see company to-day, Sir?

*John.* Who thinks me worth the visiting?

*Sandford.* One that travell'd hard last night to see you.

She waits to know your pleasure.

*John.* A lady too! I may send her to me—  
Some curiosity, I suppose.

[Sandford goes out and returns with Margaret.

*Margaret.* Woodvil!

*John.* Comes Margaret here, &c.

When, a page further on, John has declared to Margaret that

This earth holds not alive so poor a thing as I am—  
I was not always thus,

the MS. went on (but the passage is struck out as "bad"):

You must bear with me, Margaret, as a child,  
For I am weak as tender Infancy  
And cannot bear rebuke—  
Wouldst think it, Love!

They hoot and spit upon me as I pass  
In the public streets: one shows me to his neighbour,  
Who shakes his head and turns away with horror—  
I was not always thus—  
Marg. Thou noble nature, &c.

The next scene—the last (pp. 62-5)—is much cut about. The long speech of Margaret beginning,

To give you in your stead a better self,  
and John's reply (both printed at p. 63), are struck out, and "Nimis" written by Lamb's pen in large characters in the margin; but after that all goes on in harmony with the print, to the end:—

It seem'd the guilt of blood was passing from me  
Even in the act and agony of tears  
And all my sins forgiven.

At this point in the MS. Simon arrives:—

[A noise is heard as of one without, clamorous to come in.  
*Marg.* 'Tis your brother Simon, John.

*Enter Simon, with his sword in a menacing posture. John staggers towards him and falls at his feet, Margaret standing over him.*

*Simon.* Is this the man I came so far to see—  
The perfect Cavalier, the finish'd courtier  
Whom Ladies lov'd, the gallant curled Woodvil,  
Whom brave men fear'd, the valiant, fighting Woodvil,  
The haughty high-ambitious Parricide—  
The same that sold his father's secret in his cups,  
And held it but an after-dinner's trick?—  
So humble and in tears, a crestfallen penitent,  
And crawling at a younger brother's feet!  
The sinews of my [stiff] revenge grow slack.  
My brother, speak to me, my brother John.  
(Aside) Now this is better than the beastly deed  
Which I did meditate.

\* Lamb has crossed out this passage from "Infinite torments," and written at "Touching" "begin here."

† "Woodvil!" and some illegible words struck out, and nothing substituted.

*John (rising and resuming his old dignity).* You come to take my life, I know it well,

You come to fight with me—  
[Laying his hand upon his sword.

This arm was busy on the day of Naseby:  
'Tis paralytic now, and knows no use of weapons.

The luck is yours, Sir. [Surrenders his sword.

*Simon.* My errand is of peace:  
A dying father's blessing and last prayers  
For his misguided son.

*Sir Walter sends it with his parting breath.*  
He bade me with my brother live in peace,  
He bade me fall upon his neck and weep,  
(As I now do) and love my brother John;  
For we are only left in the wide world  
The poor survivors of the Woodvil name. [They embrace.

*Simon.* And Margaret here shall witness our atonement—  
(For Margaret still hath followed all your fortunes),  
And she shall dry thy tears and teach thee pray.  
So we'll together seek some foreign land,  
Where our sad story, John, shall never reach.

End of 'Pride's Cure'  
And Charles Lamb's Dramatic Works!!

After all this, is the reader prepared to think Manning altogether wrong and Lamb altogether right as to what was done in the process of transforming 'Pride's Cure' into 'John Woodvil'?

J. DYKES CAMPBELL.

#### ELKANAH SETTLE.

AMONG some undated petitions of the reigns of George I. and George II., preserved in the Public Record Office, is one by Elkanah Settle, the poet and actor, who died in the Charterhouse in February, 1724. The date of the petition must be 1718, as Settle, who was born in 1648, states that he is seventy years old. The keen shafts of Pope's satire do not appear to have lessened the estimate formed by Settle as to the value of his own writings and life. The petition is brief, and is addressed directly to George I., whose ignorance of English may account for the document being drawn up in French. It is signed by Settle, and runs thus:

Au Roy.

SIRE,—  
Elkanah Settle, Gentilhomme, Représente en toute humilité à Votre Majesté,

Que Votre très humble suppliant s'est attaché, depuis sa jeunesse jusqu'à l'âge de soixante et dix ans qu'il a à présent, par ses Actions et par ses Ecrits, à avancer et servir le Véritable Intérêt de sa Patrie.

Que s'étant, par ce Juste Zèle de Patriote, attiré la Haine de plusieurs Grands, il s'est vu toute sa Vie exposé à de Grands Chagrins et à Beaucoup de Misère.

C'est pourquoi, Sire, il supplie très humblement Votre Majesté, qu'il vous plaise de lui accorder Votre Warrant Royal à ce qu'il obtienne une Pension dans le Charterhouse ou Maison des Chartreux.

Et Votre très humble suppliant continuera à faire des Vœux pour la santé et la Prospérité de Votre Personne Sacrée et de Votre Famille Royale, &c.

ELKANAH SETTLE.

The petition is endorsed: "La très humble Requête d' Elkanah Settle, Gentilhomme."  
"Granted." ERNEST G. ATKINSON.

#### Literary Gossip.

THE English edition of Count von Moltke's 'Letters to his Mother and his Brothers Adolf and Ludwig (1823-1888)' may be expected on or about the 20th inst. Messrs. Osgood, McIlvaine & Co. are the publishers.

THE Cambridge University Press is about to publish a traveller's narrative written to illustrate the episode of the Bábi, 'Ma'ála-i-shakhsi sayyáh ki dar kásiyya-i-Báb navishta-ast,' edited, translated, and annotated, in two volumes, by Mr. Edward G. Browne, Fellow of Pembroke College and Lecturer in Persian in the University of Cambridge. This work, composed in Persian by order of Behá'u'lláh, the present chief of the Bábi sect, comprises a history of that sect from its origin till the present day, together with a statement of its doctrines and principles. Vol. i. contains the facsimile of the original MS.; vol. ii. contains the English

translation, illustrated by numerous critical and historical notes based for the most part on hitherto unpublished documents. The volumes will be sold separately.

MR. QUARITCH in London, and the Clarendon Press Depository in Oxford, are about to issue the first two of the cheap facsimiles of printed rarities in the Bodleian projected by its present librarian, Mr. Nicholson. One of these is the 'Ars moriendi' that is to say the craft for to deye for the helthe of mannes sowle,' printed about 1491 by Caxton or Wynken de Worde. The Bodleian copy is perfect and unique, and the photolithograph of it, with a bibliographical introduction, will be published at eightpence. The other facsimile, which will be published at a shilling, is a photolithograph of a remarkable historical tract, the Bodleian copy of which is the only one mentioned by bibliographers: its title is 'Ordine della solennissima processione fatta dal Sommo Pontifice nell' alma citta di Roma, per la felicissima noua della destruttione della setta Vgonotana,' and it was printed at Rome in 1572, the very year of the massacre of St. Bartholomew's Day.

HERR HORST KOHL has undertaken to furnish complete materials for a political history of Prince Bismarck, under the title of 'Fürst Bismarck: Regesten zu einer Wissenschaftlichen Biographie des Ersten Deutschen Reichskanzlers.' The first volume, which extends to 1871 inclusive, has just been published; the second volume is expected next spring.

THE Society of Historical Theology at Oxford has decided to publish the revised translation of Genesis and Exodus in parallel columns, according to the supposed various documents which the compilers made use of, viz., the Elohist, the Yahvist, &c. A German translation in this form was published a year ago by Profs. Kautsch and Socin, only not in columns, but running on with different type for the various documents.

ANOTHER anthology is announced by Mr. Elliot Stock. 'The Poets' Praise of Poets' is compiled by Estelle D. Adams, and consists of poems and passages in which the English poets, from Chaucer to our own day, have celebrated the gifts and merits of their brethren both at home and abroad.

PROF. MAX MÜLLER has just finished the printing of the third volume of his Gifford Lectures, which will be published by Messrs. Longman & Co. under the title of 'Anthropological Religion.' He has also carried through the press a large volume of translations of Vedic Hymns with a full commentary, which will form the thirty-second volume of the "Sacred Books of the East," published by the Clarendon Press.

MR. W. S. LILLY's forthcoming work 'On Shibboleths' will deal with the catch-words of the day, representing the most noticeable phases of contemporary opinion on social and political topics. The seven chapters of which it consists are headed: Progress, Liberty, The People, Public Opinion, Education, Woman's Rights, and Supply and Demand.

THE next volume of the "Canterbury Poets," shortly to be published, will be an anthology of seventeenth century minor verse, entitled 'Cavalier and Courtier Ly-

rists,' edited by Mr. W. H. Direks and Mr. E. Sharwood Smith. Mr. Direks will contribute an introduction to the volume.

MESSRS. FREDERICK WARNE & Co. are about to issue a cheap edition of Charles Knight's 'History of England.' It has been brought up to the date of Her Majesty's Jubilee by the Rev. J. Sanderson.

SIR MONIER WILLIAMS, having finished the new and enlarged edition of his 'Brāhmanism' and the catalogue of his Oriental library, is now on his way to Southern Italy, where he passes the winter. He will there employ himself in preparing a new and revised edition of his 'Indian Wisdom,' to be published by Messrs. Luzac & Co.

MR. D. J. O'DONOGHUE has been preparing for some time a 'Dictionary of Irish Poets,' including biographical and bibliographical particulars. The work will be in three parts, the first of which is now in the press, and will be issued in a month or so.

THE January number of *Anglo-Austria* will contain the opening chapters of a serial novel by Darley Dale. The novel is entitled 'The Golden Valley.' In the same number will appear the first chapters of Smollett's 'Roderick Random,' revised and adapted for general and family reading. This is a somewhat new feature in magazine literature.

THE 'House of Cromwell: a Genealogical History of the Descendants of the Protector,' by James Waylen, is announced for early publication by Mr. Elliot Stock.

'God's Fool' is the title of the new serial story by Maarten Maartens to be commenced in the January number of *Temple Bar*. In the same number Mrs. Clifford commences her serial story 'Aunt Anne.'

A TALE of English country life, entitled 'My Sister Cecilia,' by Mr. F. T. Palgrave, was begun in the October number of a shilling monthly magazine, the *Grove*, recently started at Lyme, Dorset. Mr. F. Dunster is the publisher.

MR. W. H. RYLANDS, Secretary of the Society of Biblical Archaeology, was installed as Master of the Quatuor Coronati Lodge of Freemasons on the 9th inst. The first treasurer of the lodge, who has since been annually re-elected, was Mr. Walter Besant.

THE Rev. J. B. Wilson, who has transcribed and edited the parish registers of Knightwick and Doddenham, in the diocese and county of Worcester, 1538-1812, has had them printed at the Chiswick Press for private circulation.

A PENNY weekly magazine entirely written in shorthand, entitled *Pitman's Shorthand Weekly*, will appear on January 2nd.

By the sudden death, at the age of fifty-eight, of the Rev. J. W. Hardman, LL.D., on Friday, the 6th inst., at his residence near Yatton, Somerset, is lost a zealous antiquary and ecclesiastical writer. He was editor for several years of 'Olde Worlde Gleanings' in the *Bristol Times and Mirror*. He built and endowed at his own cost the church of St. Catherine, Felton Common, Somerset.

THE biography and literary study of Charles Brockden Brown (the early American romancist and editor), for some time in preparation by Mr. E. Irenæus Stevenson, of the *Independent* (N.Y.), will be delayed in publication till midwinter or spring.

THE Société d'Études Sociales et Politiques of Brussels are circulating to their correspondents the Belgian Parliamentary Report on the Revision of the Constitution, a masterly series of documents on representation and elections.

THE ninetieth birthday of the distinguished philosophical writer Prof. Karl Ludwig Michelet will be celebrated early next month at Berlin by an extraordinary meeting of the Philosophische Gesellschaft, which he founded, together with Count Cieszkowski, in 1845. It is hoped that the nonagenarian *Jubilar* will be present on the occasion.

THE Committee of the Free Libraries in Manchester has organized a course of lectures to be delivered at the Newton Heath Branch during the winter months. The first lecture will be delivered on Tuesday next, the subject being 'English Poetry,' and the lecturer Mr. George Milner.

It is proposed to erect a memorial in honour of the late Mr. W. H. Smith in the Town Hall of St. Martin's-in-the-Fields. A committee is being formed for the purpose of carrying out the object.

THE London Booksellers' Society intend to hold a general meeting quarterly, instead of annually as originally proposed, so that matters requiring attention may come under the notice of the Society more promptly.

WHETHER letter-writing and cheap postage are unmitigated blessings have been with some matters of doubt. What is also matter of doubt is as to who is the most copious letter-writer. To show that the figures may reach wide limits a correspondent notes the achievement of a country parson, who has himself written 125,000 begging letters. In presence of this number his wife's 11,000 count for little, "not to mention younger members of the family." To pursue the statistical facts, the hundred and odd thousand letters attracted one in fifty persons, and produced for one purpose 5,300l., besides other sums.

THE Parliamentary Papers of the week include Reports of the Chief Registrar of Friendly Societies for the Year ending December 31st, 1890, Part A (1s. 4d.); and Statistical Abstract for the United Kingdom, 1876-1890 (1s.).

## SCIENCE

### GEOGRAPHICAL NOTES.

SIGNOR BRICCHETTI-ROBECCHI has recently returned from a most successful journey through the unexplored parts of the Somal country. After an unsuccessful attempt to penetrate into the interior from Makdisho, in April last, Signor Bricchetti turned to the northward, and reached Obbia or Hopia by land. Leaving that Italian coast-station about the middle of May, he at once plunged into the interior, reached the Webi Shebeeli in about lat. 4° N., and then turned to the northward, partly following Mr. James's route, and safely reached Berbera. In Ogaden he unexpectedly encountered Prince Eugenio Ruspoli and Dr. Keller, who proposed to proceed thence through the Galla countries to Southern Abyssinia, a most formidable undertaking. Another Italian explorer, Signor Ugo Ferrandi, is reported to have been heard of from beyond Bardera, on the Jub. He also aims at Southern Abyssinia. The mystery which still envelopes the head streams of the



Jub and Webi Shebēeli or Haines River will be cleared up if these Italian explorers should meet with the success which their enterprising spirit deserves.

The Germans on their part are not idle, for although the catastrophe in the Wahehe country may delay for a time the despatch of Wissmann's steamer to the Victoria Nyanza, it is not likely to interfere with other expeditions already on the way. Mr. Hochstetter and Baron Fischer Nagy Szalatnya propose to make a regular survey of the Victoria Nyanza. Dr. Baumann, an experienced African explorer, is about to proceed to that lake from Kilimanjaro, through the southern Masai country, whilst Emin Pasha is quietly pursuing his explorations between the Victoria and Albert Edward Nyanzas. Mount Mumfio, which in accordance with the Anglo-German agreement lies within the British sphere, is placed by him in lat. 1° 19' S. and long. 30° 4' E. of Greenwich.

Excellent work is likewise progressing in the territories of the Imperial British East Africa Company, where Capt. J. R. L. Macdonald and Capt. J. W. Pringle, of the Royal Engineers, are about to make surveys in search of a suitable route for building a railway to the Victoria Nyanza. There can hardly be a doubt that the future commercial supremacy of Mombasa can be secured only by making that port the outlet for the produce of the Victoria Nyanza region. Once the Germans have succeeded in diverting that trade to Dar-es-Salam or Tanga, it will be difficult to recover the lost ground. The task is one worthy of England, but probably beyond the strength of a private company.

Petermann's *Mitteilungen* publishes a few notes from the late Dr. Stecker's diary, together with a valuable map by Mr. G. E. Fritzsche. These notes deal only with the Galla countries lying to the south of Shoa, and we trust they will be succeeded by others giving an account of the explorer's visit to Lake Zuway and the surrounding region. In the same number of the *Mitteilungen* will be found the account of a visit to the crater of the volcano of Ollagua in Northern Chile, by Mr. Hans Berger, one of the engineers of the Antofagasta railway. The mountain rises to an altitude of 19,210 ft. The crater lies on its steep western slope, about 1,200 ft. below the summit, and sulphurous vapours rush from its numerous fissures. A small glacier had to be crossed at an altitude of 17,600 ft.

Mr. Joseph Thomson has returned to London after a successful journey to Lake Bangweolo, in the course of which he has been able to gather trustworthy information on that lake, and to clear up the discrepancies which exist between Livingstone's and Giraud's delineations of it.

M. Dutreuil de Rhins, the learned author of 'L'Asie Centrale,' is at present exploring Tibet. When last heard from, in August, he had reached Khotan, which he places in lat. 37° 7' N. and long. 79° 55' E.

In 'Die Adamsbrücke und die Korallenriffe der Palkstrasse' (Supplement No. 101 of *Petermann's Mitteilungen*) Dr. J. Walther presents us with the firstfruits of a voyage to India. The author, after a careful consideration of all available reports, checked by his own observations, concludes that this famous "bridge," which plays so prominent a part in the legendary history of India, was built up and repeatedly destroyed by the action of ocean currents, and that an upheaval or subsidence of the land or the labours of reef-building corals had no share in its history.

#### SOCIETIES.

GEOGRAPHICAL.—Nov. 10.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows:—Capt. F. P. Fletcher-Vane, Lieut. C. G. Nurse, Messrs. G. P. Baker, D. J. Collins, G. V. de La Castide, G. Morris, J. B. Fardy, J. G. Procter, and F. P. T. Struben.—The

paper read was 'Recent Journey through the Trans-Salween Shan States to Tong-King,' by Lord Lamington.

ARCHAEOLOGICAL INSTITUTE.—Nov. 5.—The Rev. F. Spurrell in the chair.—The first paper was 'On the Guilds of the Anglo-Saxon Monasteries,' by the Rev. J. Hirst. The learned author said that in the earlier records these guilds were called Societas Fraterna or Sodalitas. After the tenth century the word Fraternitas was in general use. The chief books kept by these religious bodies were the Liber Vitæ, in which the names of the living members of the community were inscribed, and the necrology, or register of the dead. A regular system of intercommunication between the various religious houses was kept up by means of messengers, who, being men of the world, were able to supply the news of passing events even in the most distant countries. Other visitors to the abbeys were pilgrims, who were often admitted as brothers, and were thus enabled to participate in the benefits derived from the prayers of the community. From these sources no doubt the monkish chroniclers derived much of their information, which they so carefully recorded. Father Hirst said that these ancient guilds throw a light on the origin, rapid increase, and organization of the English trade guilds at a later period.—Mr. J. T. Micklethwaite pointed out a difference existing between these two sorts of guilds. The trade guilds kept a common purse, whereas those attached to the monasteries did not. The absence also of the word "guild" in the Saxon MSS. led him to believe that the trade guilds were not derived from the monastic ones.—The next paper was 'On the Prehistoric Stonework of Mexico,' by Mr. O. H. Howarth. The stone age of Mexico and Central America was practically in existence as late as the time of the Spanish conquest. With regard to the population of these countries, there is evidence to show that an early aboriginal race existed at a period to which only a geological date can be assigned. At a later period stray human denizens probably found their way there from the other continents. The distinctly different languages of the natives prove a wide difference of origin. Mr. Howarth gave a rapid sketch of some of the chief structural works of Mexico, and exhibited a fine collection of stone implements and terra-cotta ornaments of the prehistoric days. Many of the pyramids which form the substructure of the temples are colossal in size, measuring at their base from five to seven hundred feet square, and thus rivaling those of ancient Egypt. They are spread over a tract of country two thousand miles long. The Pyramid of Cholula is the largest, and is associated with the dynasty of the Toltic race, which preceded that of the Aztecs. The domestic objects found in the neighbourhood of the pyramids include weapons and ornaments. The former are made of obsidian, and are so plentiful that they can be picked up in handfuls on the freshly disturbed ground. Some of the arrow-heads and knives exhibited by Mr. Howarth showed considerable skill in their manufacture. The ornaments consist of terra-cotta heads, masks, and beads, and a few objects in greenstone. Some of the heads were grotesque in design, and might possibly be intended to represent deities. Others were most perfectly moulded. Special attention was called to the "candelero," a square-shaped object with two holes side by side. No satisfactory conclusion has yet been arrived at as to its original use.—Mr. C. H. Read said that the relics of the ancient American peoples showed a striking resemblance to each other. If anything was to be done towards solving the problem of the early history of the continent, it must be on its own merits, quite apart from any presumption that an intercourse existed with races elsewhere. He thought that the terra-cotta heads were probably votive offerings. As to the candeleros, many fanciful names had been given to them. He thought it possible they were used for paint or ointment.

ZOOLOGICAL.—Nov. 3.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during June, July, August, and September, and called attention to certain interesting accessions which had been received during that period.—Mr. R. Lydekker gave a description of some pleistocene bird-remains from the Sardinian and Corsican islands. These belonged mostly to recent forms, but to genera and species which in several instances had not been found fossil. They showed rather more of an African character than the present avifauna of these islands. He then read some notes on the remains of a large stork from the Allier miocene. These remains were referred to the genus, closely allied to Ciconia, lately named Pelargopsis, but (that term being preoccupied) now proposed to be renamed Pelargoides. Mr. Lydekker also exhibited and made remarks on the leg-bones of an extinct dinornithine bird from New Zealand, upon

which he proposed to base a new species allied to *Pachyornis elephantopus* (Owen), and to call it, after the owner of the specimens, *Pachyornis rothschildi*.—The following communications were read: by Dr. A. Günther, on a remarkable new fish from Mauritius, belonging to the genus *Scorpena*, which he proposed to call *Scorpena frondosa*,—from Mr. R. Trimen, on the occurrence of a specimen of the scarce fish *Lophotes cepedianus*, Giorna, at the Cape of Good Hope,—from the Hon. L. W. Rothschild, giving a description of a little-known species of *Papilio* from the island of Lifu, Loyalty Group,—by Mr. R. J. Lechmere Guppy, on a fine specimen of *Pleurotomaria* from the island of Tobago,—and from Mr. L. Péringuey, giving an account of a series of beetles collected in Tropical South-Western Africa by Mr. A. W. Eriksson.

ENTOMOLOGICAL.—Nov. 4.—Dr. D. Sharp, V.P., in the chair.—Major J. N. Still was elected a Fellow.—Mr. W. F. Kirby exhibited a series of a very dark-coloured form of *Apis* reared by Mr. J. Hewett, of Sheffield, from bees imported from Tunis, which he proposed to call "Punic Bees."—Mr. C. G. Barrett exhibited five melanic specimens of *Aplecta nebulosa*, reared by Mr. Collins from larvae collected in Delamere Forest, Cheshire, and described in the *Proceedings* of the Lancashire and Cheshire Natural History Society as *A. nebulosa*, var. *Robsoni*. Mr. Barrett also exhibited a beautiful variety of *Argynnis aglaia*, taken in Norfolk by Dr. F. D. Wheeler, and two specimens (male and female) of *Lycæna argiades*, taken in August, 1885, on Bloxworth Heath, Dorsetshire, by Mr. Pickard-Cambridge.—Mr. H. St. J. Donisthorpe exhibited a collection of Coleoptera, comprising about thirty-six species, made in a London granary in 1890 and 1891. The genera represented included *Calathus*, *Quedius*, *Creophilus*, *Omalium*, *Trogosita*, *Latridius*, *Dermestes*, *Anthrenus*, *Corynetes*, *Ptinus*, *Anobium*, *Blaps*, *Tribolium*, *Tenebrio*, *Calandra*, *Bruchus*, &c.—Mr. A. B. Farn exhibited a series of specimens of *Eubolia lineolata*, bred from a specimen taken at Yarmouth. The series included several remarkable and beautiful varieties.—The Rev. Dr. Walker exhibited specimens of *Argynnis ino*, *A. pales*, and *A. frigga*, from Norway.—Mr. B. A. Bower exhibited, for Mr. J. Gardner, specimens of *Nephopteryx splendideola*, H.-S., *Botys lupinalis*, Ck., and *Bryotropha obscurella*, Hein., taken at Hartlepool last June and August.—Mr. R. Adkin exhibited two very dark specimens of *Peronea cristana*, from the New Forest.—Col. C. Swinhoe exhibited, and remarked on, types of genera and species of moths belonging to the Tineina, all of which had been described by Walker, and placed by him amongst the Lithoside.—Mr. H. Goss exhibited specimens of *Callimorpha hera*, taken by Major-General Carden in South Devon in August last, and observed that the species appeared to be getting commoner in this country, as General Carden had caught seventeen specimens in five days. Mr. Goss said that the object of the exhibition was to ascertain the opinion of the meeting as to the manner in which this species had been introduced into this country.—A discussion on the geographical distribution of the species ensued, in which Mr. G. T. Baker, Col. Swinhoe, Mr. R. McLachlan, Mr. Verrall, Capt. Elwes, Mr. Barrett, and Mr. Jacoby took part.—Mr. C. J. Gahan contributed a paper 'On South American Species of Diabrotica.'—Mr. McLachlan one entitled 'Descriptions of New Species of Holoptthalmous Ascalaphidae,'—and Mr. W. L. Distant one entitled 'Descriptions of Four New Species of the Genus Fulgora.'—Mr. F. Enock read a paper entitled 'Additional Notes and Observations on the Life-History of *Atypus piceus*.' Every detail in the life-history of this spider was most elaborately illustrated by a large number of photographs, made by Mr. Enock from his original drawings, and shown by means of the oxy-hydrogen lantern.—A discussion followed, in which Mr. C. O. Waterhouse, Dr. Sharp, Mr. G. C. Champion, the Rev. A. E. Eaton, and Mr. P. Crowley took part.

PHILOLOGICAL.—Nov. 8.—Mr. H. Bradley, President, in the chair.—The election was announced of Dr. Fennell and Mr. J. P. Hicks on the Council in the stead of the late Mr. H. Wedgwood and Mr. W. H. Widgey.—The first paper read was 'On the Pronunciation of the English Vowels in the Seventeenth Century,' by Mr. R. Martineau. This was drawn from the English examples of Hebrew pronunciation given by Buxtorf before 1629 (published 1653), which were not cited by Mr. A. J. Ellis in his great work on 'Early English Pronunciation,' though they confirmed his views. John Davis's translation of Buxtorf in 1656 was also quoted by Mr. Martineau.—The second paper was 'A New View of the Greek Indirect Negative,' by Mr. E. R. Wharton, M.A. This contended that *μή* was an interrogative, not a negative, and that even when

it was apparently negative, it contained or presupposed an interrogative meaning.

**INSTITUTION OF CIVIL ENGINEERS.**—Nov. 10.—Mr. G. Berkeley, President, in the chair.—The President delivered his inaugural address.

**COLONIAL INSTITUTE.**—Nov. 10.—Mr. W. M. Farmer in the chair.—The following gentlemen were elected Fellows: Messrs. J. O. Anthonisz, G. Binnie, W. W. Clayton, J. M. Findlay, and T. Quentall.

**SHORTHAND.**—Nov. 3.—Mr. T. R. Wright, President, in the chair.—The following new members were announced: Messrs. E. Rushton, W. T. Coulson, and D. du Puy as Fellows; Messrs. R. McMath, A. J. Clay, W. H. Woodcock, R. E. Aitkin, H. L. Anderson, A. L. Webster, R. L. Miller, and Lieut. Beach as Associates.—The President delivered the inaugural address of the session, the title being 'The Shorthand of the Future.' He reviewed briefly the work of the Society during the past ten years, and the tendency of the debates. He endorsed the general accuracy of the principles named in the annual report last June as those which the Society may be said to have favoured. He concurred in the view that the shorthand of the future would be curvilinear and not geometrical, i.e., will resemble the movements of longhand instead of being formed of sections of the circle; and that it would include vowel signs joined in the word outlines, instead of detached vowel signs. A shorthand for general use must be as legible as longhand, and a rapid style for professional use should be based upon it, and be almost as legible as the former.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Aristotelian (at Oxford), 8.—Symposium, 'Origin of the Perception of an External World,' the President, Mr. B. Bosanquet, and Mr. D. G. Ritchie.
- Royal Academy, 8.—'Demonstrations,' Mr. W. Anderson.
- Institute of British Architects, 8.—'Modern Egyptian Buildings,' Mr. H. Faragur, of Cairo.
- Tues. Statistical, 7½.—Inaugural Address by the President.
- Civil Engineers, 8.—'Portland Cement: Its Manufacture, Use, and Testing,' Mr. H. K. Bamberg; 'Inspection of Portland Cement for Public Works,' Mr. A. E. Carey; 'Influence of Sea-Water upon Portland Cement, Mortar, and Concrete,' Mr. W. Smith.
- Zoological, 8½.—'Synopsis of the Tadpoles of the European Batrachians,' Mr. G. A. Boulenger; 'New Species of Shells from New South Wales, New Guinea, the Caroline and Solomon Islands,' Mr. E. A. Smith; 'Spiders of the Island of St. Vincent,' M. E. Simon; 'Importance of an Experimental Zoological Station in the Tropics,' Mr. H. Nevill.
- Wed. Meteorological, 7.—'Report on the International Meteorological Conference at Munich, September, 1891,' Mr. R. H. Scott; 'New Self-Recording Rain Gauge,' Mr. W. J. E. Blinnie; 'Wet and Dry Bulb Formula,' Prof. J. D. Everett; 'Results of Meteorological Observations made at Akassa, Niger Territories, May, 1889, to December, 1890,' Mr. F. Russell.
- Microscopical, 8.—Special Meeting to consider New By-laws; 'Fresh-Water Algae of South-West Surrey,' Mr. A. W. Bennett.
- Society of Arts, 8.—Opening Address by the Chairman of the Council.
- British Archaeological Association, 8.—'Magic Roll in the British Museum,' Dr. Sparrow Simpson; 'Notes on a Pre-historic Bronze Foundry at St. Columb Porth,' Mr. W. F. Reid.
- Thurs. Numismatic, 7.
- Royal Academy, 8.—'Demonstrations,' Mr. W. Anderson.
- Linnean, 8.—'Notes on the Original Portraits of Linnaeus made during a Recent Visit to Sweden,' Mr. W. Carruthers; 'New Fossil Plant from the Lower Coal Measures,' Mr. T. Hick.
- Chemical, 8.—A Lecture on 'Colour Photography,' Capt. W. de W. Abney.
- Historical, 8½.—'Some Points in the Πολιτεία τῶν Ἀθηναίων,' Mr. C. W. C. Oman.
- Fri. Physical, 5.—'New Theory concerning the Constitution of Matter,' Dr. C. V. Burton.

#### Science Gossip.

THE long-expected discovery of a Wealden mammal has at last been made by Mr. Charles Dawson, F.G.S., in the neighbourhood of Hastings. The fossil consists of a single tooth of an animal apparently allied to the well-known Plagiolaulax from the Purbeck formation of Swanage. It has been forwarded to the British Museum, and will be exhibited at the next meeting of the Zoological Society on the 17th inst.

THE following is the list of names recommended by the President and Council of the Royal Society for election into the Council for the year 1892, at the forthcoming anniversary meeting on November 30th: President, Sir W. Thomson; Treasurer, Dr. J. Evans; Secretaries, Prof. M. Foster and Lord Rayleigh; Foreign Secretary, Sir A. Geikie; Other Members of the Council, Capt. W. de W. Abney, W. T. Blanford, Prof. A. Crum Brown, Prof. G. C. Foster, J. W. L. Glaisher, F. D. Godman, J. Hopkinson, Prof. G. D. Liveing, Prof. J. Norman Lockyer, Prof. A. M. Marshall, Dr. P. H. Pye-Smith, W. C. Roberts-Austen, Prof. E. A. Schäfer, Sir G. G. Stokes, Bart., Prof. S. H. Vines, and General J. T. Walker.

THE following are the awards of the medals by the Council of the Royal Society for the present year. The Copley Medal is awarded to Prof. Stanislas Cannizzaro, for his contributions to chemical philosophy; a Royal Medal to Prof. Rücker, for his researches on liquid films and his contributions to our knowledge of terrestrial magnetism; a Royal Medal to Prof. Lapworth, for his researches among the older rocks of Britain; and the Davy Medal to Prof. Victor Meyer, for his researches on the determination of vapour densities at high temperatures.

THE Christmas lectures to juveniles at the Royal Institution will this year be on 'Life in Motion; or, the Animal Machine' (experimentally illustrated), and will be delivered by Prof. J. G. McKendrick.

#### FINE ARTS

*A History of the "Old Water-Colour" Society.* With Biographical Notices and an Account of English Water-Colour Art in the Eighteenth Century. By J. L. Roget. 2 vols. (Longmans & Co.)

(Second and Concluding Notice.)

MR. ROGET gives due attention to the development of aquatint engraving in the hands of P. Sandby, and especially to the reproduction of his 'XII. Views in Aquatinta' of subjects he found in South Wales, the first part of which was published in 1775, and is rightly, so far as we know, described here as possibly the earliest English aquatint. This process had a great deal of influence on the popular taste for water-colour draughtsmanship, as it was then practised, the leading qualities of which it was admirably adapted to reproduce; its comparative cheapness and brilliancy, to say nothing of its neatness and fidelity to nature, made landscape itself more popular, and thus assisted to develop that taste for rural beauty which is fully recognizable in all the art works of the later half of the last century, when "stained drawings" were reproduced in considerable numbers in aquatint. The process continued in vogue for nearly half a century, although the latest important publication for which it was employed was W. Alexander's sketches made during Lord Macartney's embassy to China. Sandby did not rigidly confine himself to the process for his Welsh views; on the contrary, he was far too good an artist to refuse technical aids of every kind, including, as Mr. Roget says, the point of the graving tool. Our author rightly claims for P. Sandby much more credit than is generally awarded to him by those who consider him to have been no better than a topographical artist. He says:—

"Besides effective composition and graceful drawing, there is a natural freshness in the rural scenes [of Sandby], and trees and foliage are depicted with truth and beauty rarely equalled by more modern artists. There is a view of 'Llanberris Lake, Castle Dol Badern, and the Great Mountain Snowden,' which conveys a due sense of magnitude, and may profitably be compared with Buck's feeble attempts above mentioned at the same subject, on the one hand; and, on the other, with Turner's poetical rendering of it in his 'England and Wales.' In these aquatints may perhaps be recognized an early foreshadowing of Turner's great work, the 'Liber Studiorum,' the plates of which are nearly of a size with Sandby's Welsh views, and for the first of which the aquatint process was actually employed."

This is good criticism, although the suggested comparison between Sandby and Turner is a little strained. Before us hangs a drawing of Moel Siabod by the former, which renders with rare spirit the effect of a cloud's shadow flying athwart the side of the hill, with all the purity and brilliancy of a Welsh sky saturate with sunlight, as well as the spaciousness of a lofty firmament. The whole is quite surprising, considering the date of the work. The composition is first rate, and the example is instinct with true feeling for design proper, such as we do not look for in such cases at that period, c. 1770. Mr. Roget rightly commends Sandby's drawings of Windsor Castle now in the Queen's collection, but he does not mention that some of them were much admired at the last Academy Winter Exhibition. P. Sandby's aquatints after P. S. Grignon, Governor Pownall, W. Pars (these are highly characteristic both of the painters and the art of their time), Fabris, and Clérissieu are all important in this connexion. We are at a loss to understand why our author speaks of Sandby as having "assumed the rank of Royal Academician." This distinction was the painter's due, and it was neither thrust upon him nor eagerly sought for by him. He was, of course, a founder member of the Academy.

Among the curiosities of the history of landscape art in this country which this work successfully calls to mind, it is noteworthy that we owe much to an unexpected quarter. One of the freaks of the Empress Catherine of Russia was to propose to Wedgwood & Bentley, the well-known potters, that they should make for her a prodigious service in cream ware, on every piece of which should be a separate and original view representing "British scenery." Well might the firm be staggered by this imperial commission, but, pulling themselves together in a manner worthy of the occasion, they—although "persuaded" there were "not enough Gothique Buildings in Great Britain for the purpose"—dispatched draughtsmen in all directions, and collected in print-shops views of all sorts of sights, until not fewer than 1,282 views, no two of which were alike, were painted on the pieces; and in 1774 the whole were publicly exhibited in Greek Street, Soho, with marked effect on the public taste for quasi-topographic art. Mr. Roget tells his readers:—

"Views of towns, ruins, and country mansions again [the works of Kip and others being already almost forgotten] became the subjects the draughtsmen had to depict, together with such so-called landscapes as had been arranged by professors of gardening. Rural scenery was as yet of but small account."

This is but partially true, and recorded in a somewhat narrow spirit. It is not truer than the saying often repeated that Cox discovered Wales; the fact is that neither he, Turner himself, nor even Paul Sandby, to say nothing of John Varley, achieved this feat. Wilson had, although with a "classic" air, delineated Wales as he saw it; and in the first Academy Exhibition, that of 1769, there were at least two Welsh landscapes. In this connexion Mr. Roget says, "What Walter Scott did for the Highlands, and Wordsworth for the Lake District, Cox has done for Wales." This



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to 1844, and requires a great deal of salt.

We wonder why Mr. Roget writes of Gainsborough and his "camera" :—

"It is said that he was so possessed with the magical richness of transparencies that he occasionally made studies, and, lighting them from behind, from these emulated their splendour his pictures."

There is no doubt of this; indeed, Mr. Roget gives full details of the camera and Gainsborough's use of it. His influence on British landscape art is excellently illustrated by Mr. Roget in the fourth chapter of his first book; but the influence of De Loutherbourg's "Eidophusikon," which was potent on Gainsborough as upon Turner himself, is not sufficiently insisted upon (see p. 47, vol. i.). In this part of his work the author speaks of artists being sent to the country armed with camera obscuras; were not the instruments camera lucidas? Sections on the "Travelling Artists," Webber, W. Alexander, A. Cozens, John Smith, the "teachers" of drawing, draughtsmen proper, and *dilettanti*, prepare the way for a capital and lengthy, but not too lengthy study of Girtin and his art, which affords an opportunity for bringing Turner on the stage. This task is performed in a manner Mr. Ruskin and many others will think quite inadequate. It is true Turner was not a member of the Old Society, and therefore did not come fully within the range of our author's history. Nevertheless, this circumstance is, in our opinion, not sufficient justification for the comparatively brief manner in which the master and his art are dealt with. Turner's genius and methods deeply affected the Society.

The founding of the "Old Society" and the various phases of its fortunes are here amply and carefully treated, and all sorts of collateral events and circumstances bearing upon the matter are introduced. There is a capital section on Francis Nicholson, whose history is most interesting, while his influence on water-colour art was very great indeed. The Varleys, Nattes, Gilpin, Barret, F. Glover, J. Criswell, W. Hunt, S. Prout, J. D. Harding, J. F. Lewis, C. V. Fielding, De Wint, and dozens of less important men are criticized by Mr. Roget with candour, acumen, and success. The writer concludes his long chronicle with the death of Miss M. Naftel and a list of living members of the Society. These later records are much and very injuriously affected by the author's awkward plan of allowing his men to appear again and again upon the stage, so that their biographies are begun, continued, and concluded in separate sections of the text, which are, practically, independent of each other.

A few of our author's statements seem to require correction. Hogarth's house was not "at the south-east corner of Leicester Square," but two or three doors from that point (see vol. i. p. 101, note). If H. Richter told J. J. Jenkins (see the second note on the last-named page) that in his early days, c. 1780-90, Great Newport Street was the only street in London in which there was a printseller's shop, he was mistaken; then, and long before, there were printsellers in many streets—at the Old Bailey, in St. Paul's Churchyard, Fleet Street, the Strand, St. Martin's Lane,

and St. James's Street. The house of the Vanderghuchts in Lower Brook Street, so important in all that relates to the history of British water-colour art, is not well described as being "distinguished by the sign of the Golden Head." This emblem was the sign common to painters and engravers, and as such in vogue in England, the Low Countries, and Germany. We should like to find some details of the important early exhibitions of drawings successively formed by Robson and other draughtsmen in Soho Square. We doubt if it is true that "Linnell lived for a year under Varley's roof in Broad Street, Golden Square" (vol. i. p. 376). The quotation (same page) from our columns does not quite give our meaning. Linnell (see the same page again) was a visitor at Dr. Monro's on Adelphi Terrace, not about the same period as Mulready, but some time later. In the same connexion let us say (see p. 390, note 2, same volume) that so far from Mulready being a later pupil of Varley than Linnell, the contrary was the case. There is some confusion in the notes on the art education of W. Hunt; see p. 392, vol. i., where this painter is reported as remarking: "I am very glad I was never taught at all, but should have been glad if some one had made me do what I recommend." Not only was W. Hunt a pupil of Varley—or rather of Mulready, who taught in Varley's stead—his father paying a good premium for him, but he studied with Mulready, Linnell, and others at the Royal Academy, then at Somerset House, where he must have drawn the anatomical figure, although he is here made to say that he did not do so and that he "never had any good advice." He used to say of his own entering the work-room at Varley's, where the senior pupils gazed askant at the little, somewhat deformed, and odd-looking new-comer, "I astonished them rather!" (as a draughtsman). It is noted (p. 392) that one of Hunt's first commissions was from the then Duke of Devonshire to make drawings of the state rooms at Chatsworth. This doubtless refers to certain beautiful drawings now at Chatsworth, and representing not the state rooms, but private apartments on the lower or ground story of that house. It is curious in regard to this (see vol. ii. p. 192, note) that Thackeray should have said :—

"If I were the Duke of Devonshire, I would have a couple of Hunt's [drawings] in every room in all my houses; if I had the blue-devils (and even their graces are, I suppose, occasionally so troubled), I would but cast my eyes upon those grand, good-humoured pictures and defy care."

We doubt if Hunt's drawings in Britton's "Cassiobury" are "coloured aquatints." Hunt drew churches and other buildings, such as keepers' lodges, in the neighbourhood of Cassiobury, which were published among the earliest of Hullmandel's lithographs. This fact has escaped Mr. Roget. Hunt went to Bramley, in Hampshire (see p. 194, vol. ii.), because his wife's people were there; he died worth, not "about 20,000*l.*," but nearly three times as much. The biographies of the Heaphy family demand additions to various points. Thus there is no mention of Thomas Heaphy the Elder's daughters as artists: Elizabeth, one

of them, became "Mrs. Murray of Teneriffe," a noteworthy member of the Institute of Painters in Water Colours, and author of at least one book; while T. F. Heaphy, her brother, was not simply the "author of several books," but spent a great deal of time in research as to the "Likeness of Christ," and published the results, and, more fortunately, he wrote that capital and thrilling novelette, one of the best of its class, 'Mr. H.'s Own Narrative.'

#### THE INSTITUTE OF PAINTERS IN OIL COLOURS.

THIS is the ninth exhibition of the series, and it is impossible to find proofs of improvement, mental, technical, or even purposeful, and therefore promising for the future, on the walls of the three handsome and well-lighted rooms which are so unwisely filled that the observer departs from them more than ever convinced that one gallery would more than suffice for all there is worth looking at in the exhibition. Generally speaking, it is not for want of dexterity on the part of the artists, or their need of that sort of artistic sympathy which goes for so much in the making of pictures, that this gathering fails to command our admiration or instruct us in any way. On the contrary, the painters at large rely upon their dexterity rather than their studies, and seem content to please uncultured eyes on easy terms, while they neglect art's higher elements and better aims.

The under-mentioned examples, which, that sequence being the most convenient, we describe in the order of the catalogue, are exceptional and such as justify the continuance of the exhibition. Without them the Institute had better not exist. Of them it should, however, be said that even the best are not superior to the respective painters' standards, while few approach that level. *The First of the Ebb on the Taw* (No. 2) is one of Mr. C. P. Knight's brilliant, harmonious, and sincere, if somewhat hard and mannered views of estuaries in calm summer weather, while the smooth water gleams in evening light and the pure lustre of the sun lingers on the upland coast. Its breadth and learning distinguish the unambitious picture where these qualities are rare, and solidity is the rarest of all the artistic elements. Very pretty, bright, and pure, but somewhat thin and pale in tone and colour, is Mr. C. J. Lewis's *Old Fishing Village in Sussex* (3), being Bosham, its historic church and old houses in the glowing light of day and at high-water time. Mr. E. Elliott's *Junction of the Ouse and the Wash* (6), another estuary in calm daylight, is simple, broad, and true, a good and refined aerial study, faithful so far as it goes, but not remarkable for research. Marked by more research, and by the fruits of competent studies not exhaustively employed, as well as good in colour and just to nature, is Mr. D. Murray's *Rother at Pulborough* (15), which, with his less important *In the Hayfield* (292), will commend itself to visitors' attention, and perhaps make them regret that the able painter is not always faithful to himself. Mr. A. Severn's clever *Backwater on the Somme, near Abbeville* (26), would be ten times more welcome were it as sincere as it is deftly, though unsoundly painted, and as pure in colour and just in tone as Mr. C. P. Knight's less pretending and not less sympathetic picture. It is a capital, if somewhat hackneyed exercise in autumnal tones of grey and sombre hues, much marred by an excess of paint.

Miss H. Rae is one of the deftest of our Paris-trained painters of the nude and "life-subjects," such as result from studies in schools where the living model and little else is the focus of the artists' practice and research. Her *Day Dreams* (34) has a name which hardly suits a capital study of the head and open bust of a

model who has been posed so as to illustrate the charms of flesh painting at life size. A little further on will be found the same lady's more interesting technical exercise in tone and colour, which, with no apparent aptness, is called *Memories* (47). The design is sufficiently threadbare—the awkwardly posed figure of a slovenly painted woman sitting at a pianoforte. The execution is rather coarse, and the touch is heavy. *Close Hauled* (43) comes from Mr. C. N. Kennedy, and shows, with great energy and dash, the deck of a sloop half swamped in a furious sea, a man holding the tiller with all his might (a very telling figure), and a sky which deserved more care. Quite another subject exercised the skill and employed the taste of Mr. Y. King when he painted with spirit and sympathy *The Mill Pool* (81), comprising a glowing meadow and a group of trees on the bank of a pond distinct with bright and dark reflections.

Art and taste sublimated and compact of beauty obtain in M. Fantin-Latour's *Double White Poppies* (91), a charmingly delicate and sound study in varieties of silvery white. By the same painter we have *Pieds d'Alouette et Roses Tremières* (101), a beautiful and harmonious flower piece, in which the roses are delicious and masterly in painting. He likewise sends the glowing and sumptuous *Roses* (532). These choice and modest exercises in art *per se*, not ambitious of the subject and admirably thorough and refined, compare strangely with Mr. J. Collier's aspiring, if not sound and researchful figure of an antique priestess seated on her tripod and awaiting inspiration, which is conspicuous as *Pythia* (97). Mr. Collier has many good and fresh ideas, and he generally expresses them with sympathy and sometimes with much poetic instinct. The subject before us is good and extremely paintable, but Mr. Collier has not done justice to 'Pythia' or his own conception of her form and expression. The accessories are such as suffice for the stage, but not for art of the higher sort. We pass as meritorious, but not calling for special remarks, Mr. Huson's *Man goeth forth unto his Work* (104); Mr. C. Earle's *Devonshire Cider Mill* (112); Mr. W. M. Egley's *The Antiquary's Daughter* (120); Mr. E. Parton's *The Church Pool, Wargrave* (136); Mr. Orrock's *Bolsover Castle* (156); Mr. W. P. Frith's carefully finished and neat *Scene from 'The Vicar of Wakefield'* (184), and one or two less important examples, until we come to Mr. F. Dadd's "*Thirdly, and Lastly*" (190), a neat and deftly drawn humorous composition of a tedious parson boring a red-coated squire with a long discourse while they sit at table over their claret. Though not the soundest of Mr. Dadd's productions, it is one of the most clever of them. No. 202, *Across the Fields*, a dashing sketch of Hussars following their commander, is by M. Chelminski. Miss F. Castle is happier in her notions of colour than in regard to finish and refinement; for example, see her coarse, rough, and heavily touched subject picture, oddly named *Wandering Thoughts* (222), which, like a great many ladies' designs, may mean anything the spectator imagines of it, but seems to mean nothing in particular. *A Maid and a Magpie* (232) is a bright and unequally finished picture of a sunny meadow and garden of old-fashioned flowers, where a buxom damsel is hanging clothes to dry on a line. It is slight, excels in the delineation of light, and is good in tone: the work of Mr. A. Cooper.

Sir J. D. Linton's place of honour in the Central Gallery is justly due to the powerful study of the head of a southern Jewess, called *Jessica* (244), wearing a Gothic headdress and having an expression full of life. It deserves more finish and a finer surface. Between this and the next picture we select for special notes are Mr. Haynes-Williams's *First of April* (287), which is good, but not up to his mark; Mr. V. Davis's *Winter Grey* (297); Mr. Wollen's *Scouts of the 2nd, or Ziethen, Hussars* (299); *Early Morning, Venice* (311), by Mr. Fulleylove,

which demands the same criticism as No. 287; and a few other specimens. Mr. A. Stokes's *Village by an Italian Lake* (343) is a bright sketch of calm blue water, a sultry, purplish sky, and old red-brick conventual buildings basking in sunlight. Another pleasing study, by a man who can paint better, is Mr. E. A. Waterlow's *Bloom of Spring, Connemara* (348). Mr. G. Barnard is exceptionally happy in his group of dogs sleeping in a kennel, rich in varieties of canine character, attitudes, and expressions, and praiseworthy for its lighting (No. 353). *The White Rabbit* (358, of Sir J. Linton, a country girl seated in the chimney-corner of a whitewashed kitchen, excels in warmth, deep, rich tones, and wealth of strong and harmonious tints. Miss A. F. Williams, with her good and soundly painted and drawn group of *Sea Shells* (375), commands our praises for its colour, composition, and chiaroscuro.

In the golden lightning of the sunken sun is the name of Mr. C. W. Wyllie's sole contribution, No. 418, which, with splendid harmonies of colour and light, represents a riverside pier, old red-brick houses, and water of innumerable hues and tones charmingly graded. Soft, broad, and brilliant as it is homogeneous, this picture (its sole shortcoming) is less searchingly finished than usual. In *The Orchard* (515), by Mr. J. L. Gloag, and *After Sundown* (518), by Miss A. J. Walters, are capital studies of light and brilliant colours, as in nature. Mr. J. Clark's *Anticipation* (527), an interior, with small homely figures, such as he is wont to give us, is hardly worthy of him, but there is true character in the hungry little girl. Mr. C. E. Johnson painted *The Village Smithy* (541) in a twilight effect, with red lustre glowing in the windows, very strongly, broadly, and truly. *The Honey-moon* (547), by Mr. Haynes-Williams, is neat and deftly treated throughout, but not so pure and clear in painting or so solid as before. Two wedded lovers, whom we have seen before and are likely to see again, are vigorously flirting before the pier glass and console table which are among the "properties" Mr. Williams gives us too often. Mr. Orrock's *Sand Pits in Surrey* (555) is a vigorous heath scene, dashing, but heavily painted.—*The Cosy* (596) of Mr. B. Barber, a lady seated in evening dress, and much *décolletée*, while she caresses a dog ensconced in her lap, is extremely clever, and marked by taste and tact. It is, in the phrase of the 'Vicar of Wakefield,' a pity the artist did not take more pains.

#### NOTES FROM ROME.

AFTER thirteen months of expectation, the text of the 'Commentarium Ludorum Secularium,' discovered on the banks of the Tiber on September 20th, 1890, has been made known. Prof. Theodor Mommsen, who had been invited to illustrate this remarkable document, has fulfilled his task to perfection, and we are left to decide which of the two is the more valuable, the text itself or Mommsen's comments. The edition issued by the Reale Accademia de' Lincei, in vol. i. part iii. of the 'Monumenti Antichi,' comprises sixty-five double columns of illustrations, ten plates, and two topographical maps.

The work begins with a report of my friend Domenico Marchetti, the architect who superintends in the archaeological interest the works of drainage and embankment of the Tiber. On September 20th, 1890, in excavating for the main sewer on the left bank of the river, between the Ponte S. Angelo and the church of S. Giovanni de' Fiorentini, under the houses Nos. 29-31 in the Via di Civitavecchia, a wall was discovered 30 metres long, 1.70 metres thick, 3 metres high, built with fragments of marble, bricks, tufa, and peperino, embedded half in cement, half in mud. The date of this construction or embankment seems to be the eighth century. As usual in those times, the materials were collected at random from the

neighbouring ruins, especially from those of the residence of the Quindecimviri Sacris Faciundis which stood near the modern church of S. Maria in Vallicella, on the borders of the pond called Tarentum. There were still standing at that time two marble pillars, inscribed with the official reports of the celebration of the Ludi Sæculares, once under Augustus, and again under Septimius Severus. Both pillars were carried to the edge of the trench, split into fragments, and hurled into the mass of concrete.

The fragments of the first inscription, which refers to the Ludi celebrated under Augustus in the year 17 B.C., are 8 in number, and 5 of them fit together so as to make a column 3 metres high, containing 168 lines of minute writing. The width of the column is given by lines 96-117, 142-56, which are enclosed at both ends by a ledge or cornice: it amounts to 112 centimetres. The total height of the monument (a sketch of which may be seen in the gold medal struck for the occasion by Lucius Mæcinius Rufus, *triumvir monetalis*, in Babelon's 'Monn. de la Rép. Rom.,' ii. 221) may be estimated at 4 metres, capital and base included.

The fragments of the second inscription—describing the celebration of the Ludi, under Septimius Severus, Caracalla, and Geta, in the year 204—number 105, of which only 63 join together. The name of Geta is erased everywhere, except in the last line of the front page, probably by an oversight of the *marmorarius*.

Several writers have left accounts of the great celebration of the year 17 B.C.: the oracle of the Sibyl referred to by Phlegon; Zosimus, Censorinus, Suetonius, Dion; Augustus himself in the Ancyran biography; the Capitoline Fasti; and Horace, whose 'Carmen sæculare,' composed and sung for the occasion (see Didot's edition), has lost none of its popularity after a lapse of 1,900 years. The details given by this official report, while confirming and elucidating the information derived from the sources just mentioned, impart to the description of the wonderful scene a sense of life and actuality that cannot fail to impress the reader.

The Commentarium begins, or rather began (the first lines are missing), by a decree of the Senate, inviting Augustus to take the lead in the celebration and arrange its details. Then follows (ll. 1-23) the letter addressed by Augustus to the college of the Quindecimviri Sacris Faciundis, stating the minutest particulars of the celebration, the number and quality of the persons who had to take part in it, the dates of days and hours, the number and quality of the victims, &c. According to Zosimus these particulars had been suggested to Augustus by Ateius Capito, the leading authority on religious ceremonies. The date of the "manifesto" is lost, but can be indirectly fixed as March 24th of the year 17.

The third document (ll. 24-17) contains a brief report of the sitting of the Quindecimviri, held the same day, in which they decide to give publicity to the imperial manifesto, so that the regulations for the ceremonies should be known to everybody. They select for the performance of the *fruges accipiendæ* four places: namely, the platform of the Capitol in front of Jupiter's Temple; the vestibule of the Temple of Jupiter Tonans; the portico of Apollo's Temple on the Palatine; and that of Diana's Temple on the Aventine.

The next day, March 25th, they meet again, but the resolutions passed are not known, because the lines 37-45, which contain the account of the meeting, are in such a fragmentary state as to convey no meaning. The meeting and the following ones were largely attended by the members of the priesthood, not fewer than twenty-one names being registered. And what names! Augustus himself; M. Vipsanius Agrippa; Q. Æmilius Lepidus, consul A.D. 733; C. Asinius Gallus, consul 746; C. Caninius Rebilus, consul 742; C. Sentius Saturninus,



consul 735; D. Lælius Balbus, consul 748; and so on.

On May 23rd the Senate meets in the Septa Julia, the portico built by Agrippa on the west side of the Via Flaminia (between the Caravita and the Palazzo di Venezia), and brings out two decrees connected with the celebration. The first relates to the numerous class of citizens, men and women, who, in spite of the law against celibacy, had remained unmarried between twenty (or twenty-five) and fifty (or sixty) years of age. Among the penalties imposed on them was the prohibition of attending public festivities and state ceremonies. The Senate, considering the extraordinary religious importance of the Ludi Seculares, which none amongst the living had seen or would see again, takes away the prohibition. The second decree provides for the erection of a monument to commemorate the event. The senators agree that an official report should be drawn and engraved on two pillars, one of bronze, one of marble, to be set up *eo loco ubi ludi futuri sint*, in the place in which the celebration was going to take place. Faculty is given to the treasury officials to provide the necessary funds.

Of the two pillars raised in accordance with this *senatus consultum*, the one cast in bronze is very likely lost for ever; the marble pillar is the very one, the fragments of which were found on the banks of the Tiber, *eo loco ubi ludi editi sunt*, on September 20th, 1890.

The following lines, 64-75, contain the report of another sitting held by the Quindecimviri on the eve of the celebration, viz., on May 25th. Every detail is minutely specified, so that there should be no hesitation or confusion. Four places for the distribution of the *suffimenta*, or bounties, are assigned: one on the Aventine, one on the Palatine, two on the Capitol, so as to separate the crowd of applicants; and in order that it should be accomplished *minore molestia*, both of the distributors and of the receivers, three mornings are appointed instead of one, viz., the 26th, 27th, and 28th. Four members of the brotherhood must watch each of the centres of distribution. The dates of May 29th, 30th, and 31st are fixed for another performance called the *frugum acceptio*, the nature and the meaning of which are not clearly established.

The celebration, in the strict sense of the word, began at the second hour of the night between May 31st and June 1st, and lasted three days and three nights. The night ceremonies were performed in a wooden theatre erected for the occasion on the banks of the Tiber at the extreme end of the Campus Martius (between S. Maria in Vallicella and S. Giovanni de' Fiorentini). The day ceremonies were performed twice on the Capitol by the Temple of Jupiter and Juno, and once on the Palatine by the Temple of Apollo. One hundred and ten matrons, above twenty-five years of age, were selected to take part in the procession, and twenty-seven boys and twenty-seven girls of patrician descent (with both parents alive) enlisted to sing the hymn composed expressly by Horace: *CARMEN COMPOSUIT Q. HORATIVS FLACCVS*, so the report says in line 149. The beautiful canticle was sung twice—once when the pageant proceeded from Apollo's Temple to the Capitol, once on its way back. The accompaniments were played by the orchestra and the trumpeters (*tibicines et fiducines qui sacris publicis prelo sunt*) of the official "Kapelle."

The sacrifices of the first night were offered to the Fates, *Moīrai*; those of the second to the Ilithyie; those of the third to the Mother Earth. The day sacrifices belonged to Jupiter, Juno, and Apollo and Diana respectively. The amount of strength displayed by Augustus in these three days and nights is truly remarkable; in spite of his forty-six years of eventful life he never misses attending a ceremony and performing personally the immolation of the victims. The first night he slays nine lambs and nine goats in honour of the Fates, and a bull

the following morning in honour of Jupiter. The second night he offers twenty-seven cakes to the Ilithyie, and a cow to Juno the morning after. The last night a pregnant sow is sacrificed to the Earth; and twenty-seven cakes are offered to Apollo and Diana at the close of the *triduum*. Agrippa, his friend and adviser, shows less power of endurance; he only appears in the daytime, helping Augustus in addressing the supplications to the gods and immolating the victims.

The text of the supplications is given for each occasion. This is the one addressed to the Fates: "Fates! as it is written in those books [meaning the Sibyllines] for the welfare of the Roman commonwealth, I offer you in sacrifice nine lambs and nine goats (*agnas feminas et capras feminas*), imploring you to augment the power and majesty of the Roman people both at home and abroad; to protect for ever the Latin name, and give the Romans incolumity, victory, health, for ever. Be merciful and benevolent to the Roman people and their legions, to the college of the Quindecimviri, to me, to my house and family," &c.

The supplication to Juno on the morning of the second day is made by the matrons, 110 in number, led by Augustus himself, and probably by the vestal virgins. In the report of the year 204 two vestals, Numisia Maximilla and Terentia Flavola, are distinctly mentioned as standing near the Empress Julia Domna.

The religious ceremonies were followed by scenic plays and "Latin Secular Games." The play on the first two nights was acted on a temporary wooden stage, no seats being provided for spectators ("in scena, quod theatrum adiectum non fuit, nullis positus sedilibus"). The "Latin Games" were performed in a wooden theatre provided with seats and erected on the banks of the river. There were also Greek plays given in the theatres of Pompey and Marcellus; races in a temporary hippodrome built in the Campus Trigarius, in which Potitus Messalla and Agrippa acted as starters; and *venationes*, or wild-beast huntings, in the Circus Maximus or Flaminius. The festivities lasted until June 12th. During this time, or at all events during the *triduum* of June 1st to 3rd, the court-houses were closed, and ladies who wore mourning were asked to give up for the occasion that sign of grief.

RODOLFO LANCIANI.

#### NOTES FROM EGYPT.

EXCAVATIONS are being conducted at Aboukir by Danninos Pasha, on behalf of the Ghizeh Museum, on the site of a small temple of the Græco-Roman period which stood at a short distance to the east of the temple ordinarily identified with that of Arsinoë Aphrodite. Accounts have already appeared in the English papers of the granite statues of Ramses II. and his consort which have been found there, but it has not been mentioned that on one of the statues the name of Meneptah is associated with that of his father Ramses, or that on another Hentmara is called, not only the "royal chief wife" of the Pharaoh, but also "the royal daughter of his body," her name being enclosed in a cartouche. Since the discovery of the statues a torso of Ramses II. has also been discovered, as well as two sphinxes of sandstone, one of which is inscribed with the name and titles of the same king. The second sphinx is larger and of finer workmanship than the first, and has a cartouche on the breast. This has been erased, and a name, hitherto unidentified, has been substituted for it. Both the sphinxes are headless, but the head of one of them has been discovered at no great distance from the body. The heads were probably knocked off by the Christians after the fall of paganism. It is evident that all the monuments found on the site of the temple have been brought from elsewhere, and the weathered condition of some of them makes it probable that these were transported from

ruined sanctuaries of the Pharaonic period. From the construction of the temple it may be inferred that it was built after the beginning of the Christian era; among other things a leaden pipe for carrying off water has been found in it.

During the past summer an important find of bronzes has been made on the site of Sais. Figures of large size have been discovered, including a considerable number of figures of the goddess Neith. Most of these have found their way into the hands of the dealers.

Towards the end of May last an interesting marble altar was disinterred from the cliff at Alexandria immediately below the Ramleh station, and among the remains of a building of large squared stones. One side of the altar is inscribed with Greek letters of the third or fourth century B.C., and contains a dedication by a certain Ammonarin, the son or daughter of Herod, "a citizen," to "the fair goddess in Pandoitis." We may, therefore, conclude that the district of Alexandria in which the building was situated was called Pandoitis, that being perhaps the name of one of the thirty villages on the site of which Alexandria afterwards stood. Neroutsos Bey conjectures that the Herod mentioned in the inscription was the Herod or Herondas whose mimes have lately been published by the British Museum.

The lecturing season of the newly founded Athenæum of Alexandria was inaugurated on the 7th of last month with a lecture by Count d'Hulst on Arabic civilization under the Khalifs.

Dr. Botti has drawn attention to some *ushebtis* of the time of the twenty-sixth Egyptian dynasty, which have been discovered in tombs at Gabbari, on the eastern side of Alexandria. They prove the existence of an Egyptian settlement near the spot long before the age of Alexander the Great, and he therefore concludes that the necropolis of Rakotis, the Egyptian predecessor of Alexandria, must have been at Gabbari, Rakotis itself being situated in the immediate neighbourhood.

#### Fine-Art Gossip.

THE picture-sale season begins at Christie's to-day (Saturday), when "a valuable assemblage of ancient and modern pictures and water-colour drawings" will pass under the famous ivory hammer in King Street. Some of the drawings are ascribed to De Wint and Lawrence. Some of the pictures bear the names of Elmore, H. B. Chalon, A. Nasmyth, Hoppner, Sir J. Millais, E. M. Ward, Diaz, Hogarth, J. Burnet, Rembrandt, Gainsborough, and Wouwerman.

MR. SAMUEL CALVERT's long-expected memoir of his father, Edward Calvert, the friend of Blake, Linnell, and Samuel Palmer, a sort of *pictor ignotus* of rare ability and fine and original sense of grace and colour, has made considerable progress, and will, we understand, be published ere long, with illustrations of the quality of those choice pictures which the Keeper of the Prints lately obtained for the British Museum.

AMONG the artists who have made drawings for the Christmas number of *Scribner's Magazine*, which will appear on November 25th, are L. Marchetti (the French pupil of Detaille), Howard Pyle, Albert Moore, Herbert Denman, E. H. Blashfield, and V. Pérad.

THE recent development in Paris of an intense enthusiasm for whatever is Russian has extended itself to Russian art of the modern category, and two or three French journals are now devoting much space to the artists and pictures of that country. 'Les Galeries Artistiques de Moscou et de St. Pétersbourg' is the title of an interesting series of essays just now begun in the *Moniteur des Arts*.

THE important Exposition Meissonier, which, under the patronage of the French Ministère de l'Instruction Publique, is to be held in the hall

of the École des Beaux-Arts, Paris, will be open from the 1st of May next (the day of the Salon opening) until the 31st of the same month. It is expected that the greater number of Meissonier's works, even those which are now in the United States, to say nothing of those in English galleries, will be on view on the *quai*. The *trésorier* of the managing committee is M. Detaille, and he will be glad to hear from whoever is willing to lend pictures and drawings by the deceased master on this occasion.

A NEW Titian has been, the Italian journals report, discovered at Padua. It represents St. Jerome, and is in good preservation. When "put to rights" it is, having been bought by the Italian Government, to be exhibited in Rome.

THE Musée Filangieri at Naples has been, after considerable delay, opened to the public.

AN exhibition of pictures of value on loan from galleries in the neighbourhood of Bale has been opened in that city.

M. JOUBIN, dispatched by the French School to Crete, has begun by studying the archaic monuments belonging to the Syllagos at Candia, which will be published by him with phototype illustrations.

DR. LAMBAKIS, of Athens, has discovered in the island of Paros a Greek Christian inscription giving the name of the founder of the church known by the name of Hecatompylia.

ON the promontory Hieraka of Zante a hoard of ancient terra-cottas has been found, consisting of vases, lamps, reliefs, and *figurini*. These last represent heads of men and women, figures of animals, centaurs, &c. Amongst the vases a lekythos is deserving of mention, as it represents satyrs pursued by a wild boar.

THE death of Mr. George Henry Haydon, the Australian explorer who made the first crossing from Melbourne to Gippsland, is reported. After his return to England he became Steward of Bethlehem Royal Hospital. He was known in art circles as a member of the Langham Sketching Club and a friend of John Leech, Charles Keene, George Cruikshank, and others.

THE new Director of the American School, Mr. W. Carew Pollard, has arrived in Athens. The first two members of the new Italian School there will arrive in December.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Lohengrin,' 'Les Huguenots,'  
ROYAL ENGLISH OPERA.—'Ivanhoe.'  
ST. JAMES'S HALL.—Popular Concerts.

A CURIOUSLY unequal performance was given of 'Lohengrin' at Covent Garden on Saturday last, the leading part being sung in English and the rest in Italian, while the chorus sang in no particular language, so far as the ear could detect. Add to these facts that the choral portions of the work were very badly rendered, and that the orchestra under M. Jehin was far above the average, and it will be readily understood that the rendering was irritating by reason of the continuous contrasts between artistic and inartistic endeavour. The young Canadian tenor Mr. Hedmond, who replaced Mr. Seovel at such brief notice that no rehearsal was possible, made an excellent impression, thanks to a pleasing, though not powerful voice, a prepossessing appearance, and a pleasant as well as intelligent manner. Under the circumstances no stress need be placed on the fact that Mr. Hedmond sang at times out of tune. We understand that he is now a member of the Carl Rosa Company, and his career will be watched with

interest. Mlle. Martini's Elsa was not winning, but Mlle. de Spagni was a capable Ortrud, her efforts being only marred by self-consciousness; and M. Lorrain as the King, M. Dufrieche as Telramund, and Signor Abramoff as the Herald gave much satisfaction. Perhaps Sir Augustus Harris will eventually see his way to perform the third act according to Wagner's directions, and so avoid a wholly unnecessary break after the bridal chamber scene.

The interpretation of 'Les Huguenots' on Tuesday was indifferent, and by no means equal to the standard usually observed at Covent Garden. Mlle. Bresolles, a new-comer, displayed a singularly wiry and unpleasant voice as Marguerite; M. Castelmarty was not unfrequently out of tune as Marcel; and Mlle. de Spagni as Urbain was very faulty in her scales. The chorus, moreover, was extremely weak and uncertain. On the other hand, Mlle. Martini sang better as Valentine than in any of her previous assumptions; and M. Cossira was a competent, if not an ideal Raoul. The part of Nevers was essayed with moderate success by M. Tyssié.

The revival of Sir Arthur Sullivan's 'Ivanhoe' at the English Opera on Friday last week was chiefly noteworthy for the first appearance of Mr. Barton McGuckin in the titular part. It is not a particularly effective rôle, but as a matter of course Mr. McGuckin renders it full justice. The most striking impersonation remains that of the Templar by Mr. Eugene Oudin; but Mr. Wallace Brownlow as Prince John, Mr. Charles Kenningham as De Bracy, Mr. Ffrangcon Davies as Cedric, Miss Marie Groebel as Ulrica, and Miss Thudichum as Rebecca are all commendable, though the lady last named should endeavour to pronounce her words a little more distinctly. The *mise en scène* and the general performance were as creditable as ever.

It is a very rare occurrence at the Popular Concerts for two novelties to be produced within a week, but we have now to chronicle the first performance of a piano and violin sonata by Raff, and a piano quartet by Gabriel Fauré. The former, which was introduced last Saturday afternoon, is the work in A, Op. 78, the second of five in the order of publication, if not of composition. Like the majority of Raff's works, it is clear in its themes and in its general construction; but there is little to interest in the first and last movements, and not very much in the *scherzo*. The best section is a set of variations on a striking theme "Im Volks-tone." The pianist, Madame Haas, might easily have selected something more interesting as her solo than Schubert's threadbare Impromptu in B flat. Mr. Willy Hess must be commended for his broad and vigorous rendering of Bach's Adagio and Fugue from the Violin Sonata in G minor. Beethoven's Quartet in F minor, Op. 95, completed the instrumental programme; and Mr. Santley, whose voice was in good order, contributed airs by Handel and Sir Arthur Sullivan.

The new work introduced on Monday was Gabriel Fauré's Pianoforte Quartet in G minor, Op. 45. The songs and minor piano pieces by this composer are in many instances characterized by considerable

merit, but he does not seem to be able to handle the larger forms of the art with much success, and there is less of interest in the present quartet than in the violin and piano sonata introduced at one of M. Ysaye's recitals last season. M. Fauré seeks to gain effects by singular changes of tonality, and this device is pursued in the slow movement to such an extent as to be positively ear-torturing. The best portion of the work is the opening *allegro molto moderato*, which is founded on an unconventional theme, but the development of even this movement is laboured and vague. M. Ysaye's first appearance at these concerts was a decided success. He proved himself a brilliant leader in Mendelssohn's Quartet in D, Op. 44, No. 2; and his tone, phrasing, and general execution were magnificent in the Sarabande and Gigue from Bach's Violin Sonata in D minor. Mr. Schönberger played Schumann's 'Novellettes,' Nos. 6 and 7, with much delicacy; and Miss Filinger sang extremely well, though she made a rather curious selection for a chamber concert in Elizabeth's Prayer from 'Tannhäuser.'

### Musical Gossip.

A HIGHLY creditable orchestral concert was given at the Royal College of Music on Wednesday afternoon. Excellent performances were secured of Spohr's 'Jessonda' Overture and Beethoven's C minor Symphony, under the direction of Prof. Henry Holmes; and both Miss Jessie Grimson and Miss Lilian Wright displayed much promise in Bach's Concerto in D minor for two violins.

THERE was an immense attendance at the Royal Society of Musicians' performance of 'The Messiah' on Wednesday evening in Westminster Abbey. Due justice was, of course, rendered to the solos by such artists as Miss Anna Williams, Miss Hilda Wilson, Mr. Barton McGuckin, Mr. Watkin Mills, and Mr. Santley, but the choir was not so efficient as it should have been. Prof. Bridge conducted.

ON the same evening Messrs. Ludwig and Whitehouse gave the first of their chamber concerts at the Princes' Hall. The principal items in the programme were Cherubini's recently published String Quintet in E minor; Schubert's 'Wanderer' Fantasia in C; and Beethoven's Quartet in F, Op. 18, No. 1. The concert-givers were assisted by Herr W. Richter, a promising young pianist, and Messrs. G. W. Collins, A. Gibson, and Paul Ludwig. Mrs. Brereton was the vocalist.

THE MESSRS. HANN gave their second chamber concert at the Brixton Hall on Tuesday evening. Excellent performances were given, by members of the family, of Haydn's Quartet in G, Op. 76, No. 1, Beethoven's 'Kreutzer' Sonata, and Schumann's Pianoforte Quintet in E flat; and songs were rendered with much taste by Miss Helen Trust.

MISS ETHEL SHARPE, whose pianoforte playing at the concerts of the Royal College of Music we have had occasion to notice with favour, gave a chamber concert at the Princes' Hall on Thursday evening last week. The programme included Brahms's Pianoforte Quartet in G minor; Schumann's Sonata in D minor, for piano and violin, Op. 121; Chopin's Sonata in B flat minor; and Brahms's two Rhapsodies, Op. 79. There were signs of immaturity in Miss Sharpe's playing, but there were also indications of much natural ability only needing legitimate development. She was assisted in the concerted works by Herr Josef Ludwig, Mr. A. Hobday, and Mr. W. H. Squire. Songs



were contributed by Miss Anna Williams and Miss Florence Shee.

THERE is little to say with respect to Messrs. Harrison's concert at the Albert Hall on the following evening. Madame Patti, who made her only appearance in London this autumn, was in full possession of her vocal resources, and sang her hackneyed selections with undiminished brilliancy. The artists who supported her were Mlle. Marie Titiens, Miss Marie Douglas (a pleasing violinist), Madame de Pachmann (whose rendering of Liszt's Concerto in e flat was more noteworthy for delicacy than power), Madame Patey, Signor Novara, and Mr. Durward Lely. Signor Arditi conducted the concert.

LAST Saturday's programme at the Crystal Palace did not contain any novelties. The principal items were Berlioz's *Symphonie Fantastique*; Mendelssohn's *Pianoforte Concerto* in a minor, played by Mlle. Janotha; Beethoven's *Leonora* Overture, No. 1; and the romance from Mozart's *Serenade* in G. Miss Macintyre was the vocalist.

THE programme of Sir Charles Halle's Manchester concert on Thursday included a "Sinfonietta" in D, by Gouvy, Op. 80, for the first time; Cherubini's *Faniska*; and Schumann's *Genoëva* overtures; and Vieuxtemps's Violin Concerto in A, No. 2, played for the first time by Mr. Willy Hess.

THERE are several musical journals in Italy bearing the titles of popular operas, such as *Il Trovatore*, *Rigoletto*, &c.; and on the strength of the great success of Signor Mascagni's new opera, a publication is about to appear in Milan with the title of *L'Amico Fritz*.

M. VAN DYCK has concluded his engagement in Paris and has returned to Vienna. The leading rôle in 'Lohengrin' is now taken by M. Vergnet.

HERR BRAHMS would seem to be unusually busy in composition at the present time. It is said that among his latest efforts are a string quintet, a pianoforte trio, a further series of *Zigeunervieder*, and a series of canons for female voices.

MESSRS. BREITKOPF & HÄRTHEL are about to issue eight hitherto unpublished songs by Carl Loewe, with a biographical preface by his daughter Frau Julie von Bothwell.

A CORRESPONDENT writes to say that the new regulation respecting the closing of the doors of the Berlin theatres does not apply to the entire performance, but merely to the overture. This rule has already been in force at other German theatres for some time, notably at the Munich Opera.

INSTRUCTION in music has been introduced into the Turkish Blind School in Constantinople. The only musical associations of the people are the wild chants of the provinces, while the teaching will be of Italian music. At present there is no popular demand for such music, and the pupils could not maintain themselves in other countries; but it may be that as blind men they may be admitted into houses, and so be the means of transmitting the new art.

#### CONCERTS, &c., NEXT WEEK.

- Mon. Royal Academy of Music Chamber Concert, 3, St. James's Hall.
- Tue. Popular Concert, 8, St. James's Hall.
- Wed. Highbury Philharmonic Society, 'St. Paul,' 8, Highbury Avenue.
- Thurs. Covent Garden, 'Lohengrin,' 8.
- Thurs. Shaftesbury Theatre, 8, 'Cavalleria Rusticana,' &c.
- Thurs. Musical Guild Chamber Concert, 4, Kensington Town Hall.
- Thurs. Royal College of Music Concert, 4, Alexandra House.
- Thurs. Mr. and Mrs. Max Heinrich's Song Recital, 8, Steinway Hall.
- Thurs. London Palladium Concert, 8, St. James's Hall.
- Thurs. Royal Choral Society, 'Eden,' 9, Albert Hall.
- Thurs. Mr. Alexander Tucker's Concert, 8, Fortman Rooms.
- Thurs. Mr. J. T. Hutchinson's Vocal Recital, 8, Princes' Hall.
- Thurs. Shaftesbury Theatre, 8, 'Cavalleria Rusticana,' &c.
- Thurs. Miss Ethel and Mr. Harold Bauer's Piano and Violin Recital, 8, 15, Hampstead Conservatoire.
- Thurs. Madame Fannie Ashton's Concert, 3, Princes' Hall.
- Thurs. Royal Artillery Band Concert, 3, St. James's Hall.
- Thurs. Master Max Hambour's Pianoforte Recital, 3, Steinway Hall.
- Thurs. Sir Charles Halle's Orchestral Concert, 8, St. James's Hall.
- Thurs. Crystal Palace Concert.
- Thurs. Popular Concert, 9, St. James's Hall.

\* The remaining opera arrangements for the week are uncertain.

## DRAMA

### THE WEEK.

ST. JAMES'S.—'Lord Anerley,' a Drama in Four Acts. By Henry Hamilton and Mark Quinton.

GLOBE.—'Gloriana,' a Light Comedy in Three Acts. By James Mortimer. From 'Le Truc d'Arthur' of Chivot and Duru.

'LORD ANERLEY' is disappointing. At a theatre such as the St. James's, now held by one of the best companies in London, one hopes to witness a fine representation of a worthy play. In place of this we have a melodrama of the most commonplace type, in which the only new feature is the almost cynical hypocrisy of the hero. A French novel, 'Le Duc de Kandos,' is mentioned in the programme as having supplied the leading idea of the piece. 'Henry Dunbar,' however, adapted by Tom Taylor from a novel of Miss Braddon, and produced at the Olympic, December 9th, 1865, is a more obvious source. In that clever and powerful play all that is of any significance in the present piece may be found. It is no longer a girl relentlessly hunting the murderer of her father, to find at last that the father is the assassin and not the victim, but a woman of conventionally Spanish type tracking her husband, the assumed murderer of her lover, and coming upon the lover himself. What is the source of a story of which so inadequate use is made must, however, be a matter of little interest. Mr. Hamilton and Mr. Quinton, the latter of whom is dead, have aimed at an impossibility. They have sought to idealize—it may almost be said to apotheosize—the most heartless and contemptible of criminals. Without himself committing the crime, their hero, Rupert Lee, is responsible for the murder of Lord Anerley, a young man of noble birth and vilest character. On the strength of a strange resemblance he bears to the dead man, he at the instigation of his chum, the real murderer, personates him, and steps into his shoes. Once arrived in Anerley Park, he deceives with no difficulty the Earl, who is blind; marries a young lady who is residing in the house; and, with the exception that he has to minister to the somewhat extravagant needs of his confederate, finds himself generally in clover.

All this is familiar enough, and incurs no special condemnation. What, however, is distressing is that this man, while perpetrating a shameless and dishonouring fraud, should pose as a rigid moralist. With the countenance of a martyr going to the stake he accepts the rewards of his cold-blooded iniquity, and he claims our sympathy as though his misdeeds were forced upon him. Since the protests against Venus of the heroine of 'La Belle Hélène' nothing more comic has been heard than the lamentations of this man over the untoward destiny that compels him to substitute for the bread and water of a prison cell the turtle and champagne of a palace. Mr. Hamilton, it is true, shows at the close that the hero is entitled to the position he has claimed. This does not mend matters in the least. When a thief stole shirts from the hedge on which they were drying it did not help him that the garments in question proved to be his own. The intention remains the same, and the baseness of the act is unmitigated.

Mr. Alexander is one of the most com-

petent and artistic of our actors. His brightness and chivalric bearing could not reconcile us to the character, and the more genuine was his pathos the more misplaced did it seem. His admirable company played with customary *ensemble*, and the performance was worthy of the best days of our stage. By the public piece and performance were received with rapture. A reception of the kind is, however, of evil augury for the future of our stage.

'Le Truc d'Arthur,' from which Mr. Mortimer has taken his comedy of 'Gloriana,' is an avowed imitation of 'Le Jeu de l'Amour et du Hasard.' This much resemblance between the two pieces may be conceded, that in both people of consideration masquerade in the clothes of their domestics. To compare a wild farcical comedy with the masterpiece of Marivaux, a work which in its way is almost a French 'She Stoops to Conquer,' savours of irreverence. In spite of the fact that his name is used in part as a by-word, Marivaux is a delightful writer, and the scenes in which Dorante, disguised as Bourguignon, makes love to Silvia, passing as Lisette, are in the full sense delicious. MM. Chivot and Duru meanwhile, and after them Mr. Mortimer, make a similar travesty on the part of their lovers lead to scenes of reckless farce. In its English dress the whole is amusing, and some scenes are obtained which are better devised and executed than is usual in work of the class. Everything, however, is up to date, and the Russian officers, the Birmingham tradesmen, the clerks in Government offices, and so forth, are not distinguishable from similar characters in a score of previous pieces. Mr. Vernon, Mr. Lestock, Mr. Forbes Dawson, and Mr. Paulton, and Misses Esmond, Florence West, and Cowell play the piece pleasingly enough. It is well, however, in seeing it, to leave all thought of Marivaux behind.

### Dramatic Gossip.

'AFTER DARK' has been revived at the Princess's, the scene of its original production in 1868. It is a fairly effective melodrama of Boucicault, owing much on its first performance to pictures of squalid life in London and the inside of a music-hall. The great attraction was, however, and still is, a railway engine, which all but runs over a man whom villains have placed in a tunnel of the Underground Railway. This and other scenes retain their old popularity, and Mr. Henry Neville, Mr. Wilfred Shine, Mr. Fuller Mellish, Mr. Herbert-Basing, Miss Beatrice Selwyn, and Miss Ella Terriss play parts the first exponents of which were George Vining, Mr. Dominick Murray, H. J. Montague, Shore, Miss Rose Leclercq, and Miss Marston. The music-hall scene introduces some genuine performers, and gains greatly from their presence so far as regards the general estimate of the public.

WITH a couple of performances of 'The Last Word' the season of the Daly Company came to a close. Mr. Irving's tour in the country, the most successful he has known, does not terminate until the 12th of December, so there will be a short interregnum at the Lyceum.

A MODERN play in four acts by Mr. Sylvanus Dauncy is announced on the Globe playbill by Mr. Murray Carson for production at an afternoon performance during the present month.

MISS MARION LEA, whose share in the production of 'Hedda Gabler' and whose other

performances are well remembered, was married on Monday. It is good news that this clever actress will not quit the stage.

THE proposed return to the Comédie Française of Madame Sarah Bernhardt, rumours concerning which are in the air, is attributed to her desire to appear in the forthcoming 'Reine Juana' of M. Parodi, which she vainly sought to obtain for herself. It inspires, accordingly, as many fears as hopes, the chance of the eccentric tragedian levitating with the piece after she has "created" the rôle being seriously contemplated.

WE hear with regret of the death of Charles Jean Joseph Thiron, the well-known *sociétaire* of the Comédie Française. Born in 1831, he entered the Conservatoire in 1848, and made his debut at the Odéon in 1850. Dismissed by the management for incapacity, he accompanied Rachel on a tour, and came with her to London. After an appearance at the Théâtre Français, which, though successful, led to nothing, he was received back at the Odéon, where he gradually acquired distinction. He entered the Maison de Molière in 1869, and became a *sociétaire* in 1872. He was a sound, judicious, and natural actor. Thiron played not infrequently in London. The most distinguished of his recent creations was the Préfet in 'Les Fourchambault' of M. Augier. He died at his house in the suburb of St. Maur.

PAUL HEYSE's new drama, entitled 'Wahrheit,' is said to have been well received on its first performance, November 4th, at Munich. The passages reflecting on the current taste in art are reported to have met with special applause.

On Wednesday, November 4th, Don Miguel Cañete died in Madrid, a Spanish playwright known to Romance scholars by his introduction to the 'Farsas y Eglogas de Lucas Fernandez' and his essays on 'The Spanish Drama in the Sixteenth Century.'

TO CORRESPONDENTS.—O. B.—J. H. I.—B. F.—K. M.—C. A. W.—T. A.—received.

No further space can be given to the discussion on the Téméraire.

No notice can be taken of anonymous communications.

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